UMFA

2012-

2013

MUSEUM OF ART

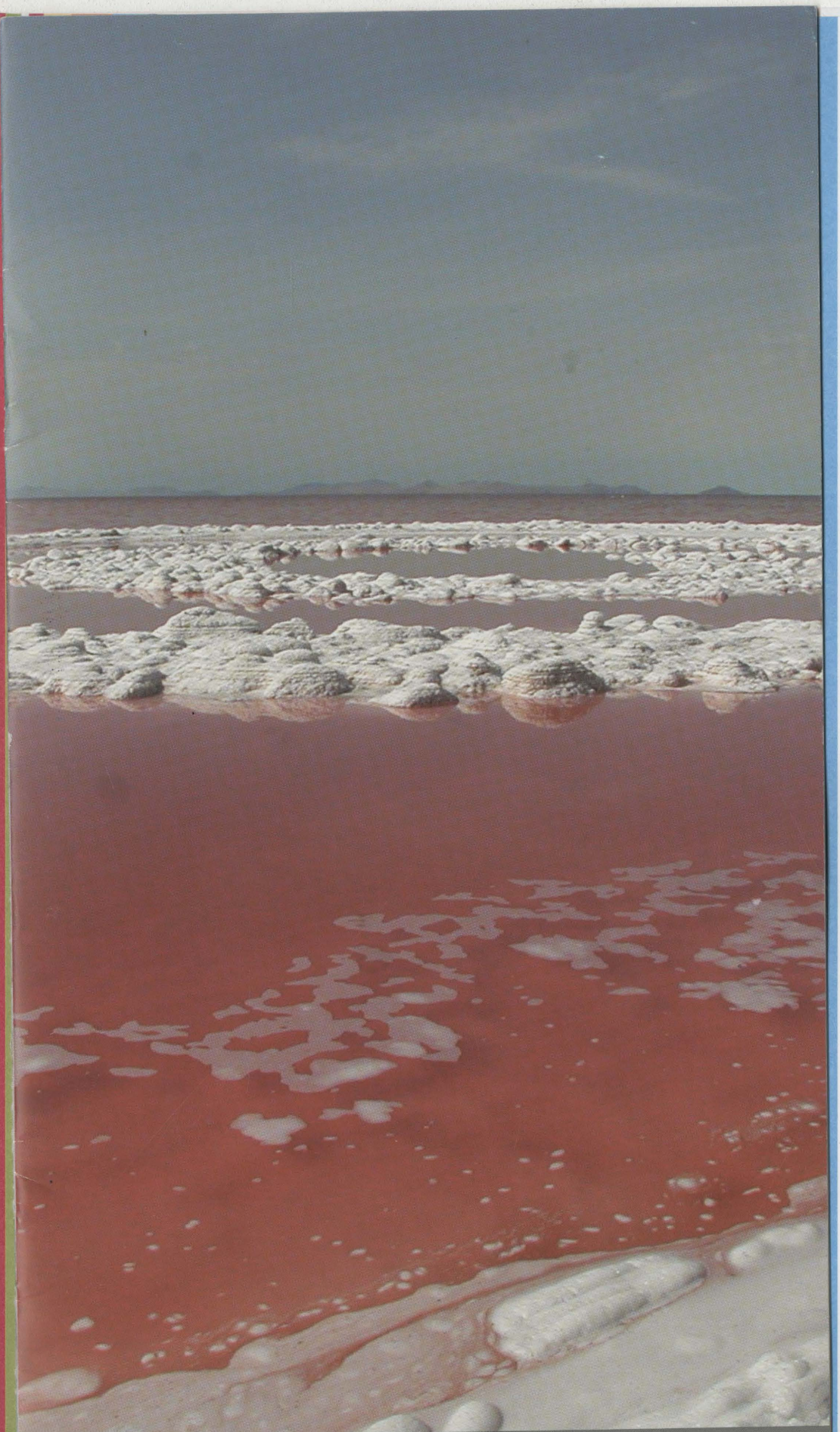
UMFA DOCENT TEAM ROSTER 2012-13

Weekend and Program Teams

WEEKEND TEAM		BOOK CLUB TEAM	MEMORY TOUR TEAM	TOUCH TOUR TEAM
Amy Oliver, Chair	*Weekend Team Cont.*	**Mary Heers, Chair**	Anne Dolowitz	Eva Maria Bates
Maggie Hortin, As.	Hailey Leek	**Janice Quiel, As.**	Anita Gander	Carolyn Crofts
Tere Archibald	Marcie Leek	Jody Andes	Marilu Peterson	Anne Dolowitz
Joon Bae	Richard Leistiko	Eva Maria Bates	Geri Siegel	Roseanne Hunt
Ina Bay	Yanquin Liu	Marylyn Billings	Gay Lynne Sylvies	Geri Siegel
Keren Beebe	Tom Markus	Courtney Daggy	Kathie Zumbro	Gay Lynne Sylvies
Pamela Bennett	Pat Mencimer	Lynda Fletcher		
Lisa Bromley	Alex Motro	Mary Heers		
Christina Burns	Lane Mulvey	Kathy Henriod		
Leah Carlson	Brigitte Murdock	Rosanne Hunt		
Kathryn Dennett	Amy Oliver	Brigitte Kirk		
Anne Dolowitz	Erin Rider	Gladys Muren		
Kristina Driggs	Carol Sanderson	Janice Quiel		
Joy Feng	Linda Sarver	Arita Sparks		
Monica Fischli	Janice Sherwood	Geri Siegel		
Kathleen Garcia	Joseph Taylor	Loren Triolo		
Jenna Heier	Jessica Theel	Abby Whitney		
Heidi Hogan	Matt Thomas	Becky Woods		
Maggie Hortin	Loren Triolo			
Sandy Huston-Kelly	Andrea Unamuno-Pierce			
Kiman Kaur	Jessica VanLeeuwen			
Mary Leaper	Kathy Zhou			

Public Programs and Educational Services (PPES) Staff

Kerry O'Grady, Director of PPES, 801.585.7190
Amy Edwards, Volunteer Coordinator, 801.585.9875
Annie Burbidge Ream, Art-in-a-box Coordinator, 801.585.5168
Tracey Matthews, Teacher Resource Coordinator, 801.581.8336
Virginia Catherall, Curator of Education, 801.585.7163
Ali Monjar Docent & Tour Coordinator, 801.581.3580
Joanna Walden, Art-in-a-Box Assistant, 5081.585.0014
Campus Outreach Coordinator coming soon.



UMFA
UTAH MUSEUM OF FINE ARTS

quarterly

apr | may | june 2012





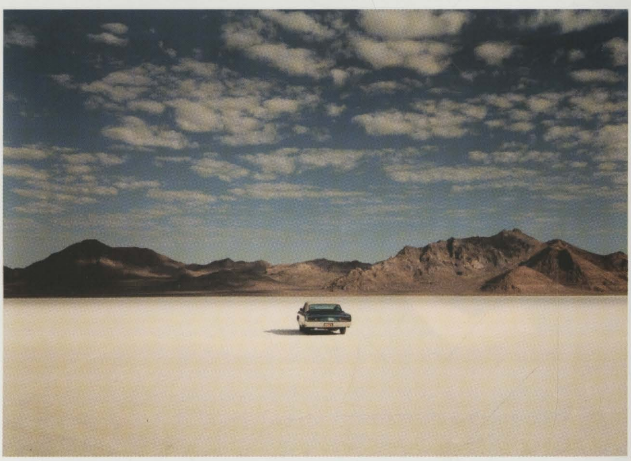
Above left: Daniel Everett, *Ascension III*, 2011, video still, courtesy of the artist.

Above right: Daniel Everett, *Monument II*, 2011, inkjet print, courtesy of the artist.

salt 5: Daniel Everett

March 30 – July 29

salt 5: Daniel Everett is the fifth in the Museum's series of exhibitions featuring innovative contemporary art from around the world. In his work, Daniel Everett explores the pursuit of meaning through various mediums, including photography, video, performance, and installation. Much of his art focuses on liminal spaces, points of transition, and personal meaning that can be found in public areas.



STILL ON VIEW

At Work: Prints from the Great Depression
On view through May 6, 2012

The Faculty Show: Recent Work by the University of Utah Art Faculty
On view through May 6, 2012

Georges Rouault: Circus of the Shooting Star
On view through May 13, 2012

Photo Finish

June 2 – September 9

Photographers have long been inspired by the automobile and the multi-faceted ideas it has come to represent. Symbolizing such dichotomous concepts as masculinity and femininity, speed and leisure, and the individual and the collective, the automobile lends itself to many different interpretations. This group of photographs from the UMFA's collection delineates the diversity of ways in which artists have depicted and interpreted the omnipresent automobile.

Above: Richard Misrach, American, *Chrysler Newport, Bonneville Salt Flats*, 1992, chromogenic color print. Purchased with funds from the Friends of the Art Museum; image (C) Richard Misrach, courtesy Fraenkel Gallery, San Francisco, Marc Selwyn Fine Art, Los Angeles and Pace/MacGill Gallery, New York. UMFA1996.010.001



Speed

THE ART OF THE PERFORMANCE AUTOMOBILE

June 2 – September 16

Speed: The Art of the Performance Automobile will showcase nineteen of the world's finest and fastest automobiles. From the ultra-cool 1957 Jaguar XK-SS Roadster once owned by Steve McQueen to the 1938 Mormon Meteor III —the famous Bonneville racer that holds more long distance speed records than any other automobile in history—this exhibition is sure to get your art-loving engines revving!

For information about ticketing and exhibition-related programming, please visit: www.speedumfa.com

JOHN AND MARCIA PRICE FAMILY FOUNDATION

ZIONS BANK

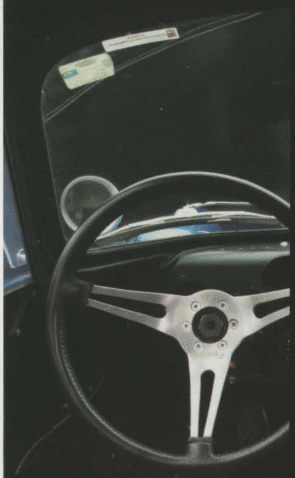
MERIT MEDICAL

RICHTECH

Larry H. Miller Group



Above: 1938 Mormon Meteor III, ex-Ab Jenkins, collection of the Price Museum of Speed. © Peter Harholdt. Below: 1965 Daytona Coupe, courtesy of the Larry H. Miller Family. © Peter Harholdt





Buckle up for a MEMBERS-ONLY Preview Day Friday, June 1 | 10 am-5 pm FREE

Experience *Speed: The Art of the Performance Automobile* before it opens to the public! Take advantage of the once-in-a-lifetime opportunity to see these legends on wheels in one place: the UMFA galleries.

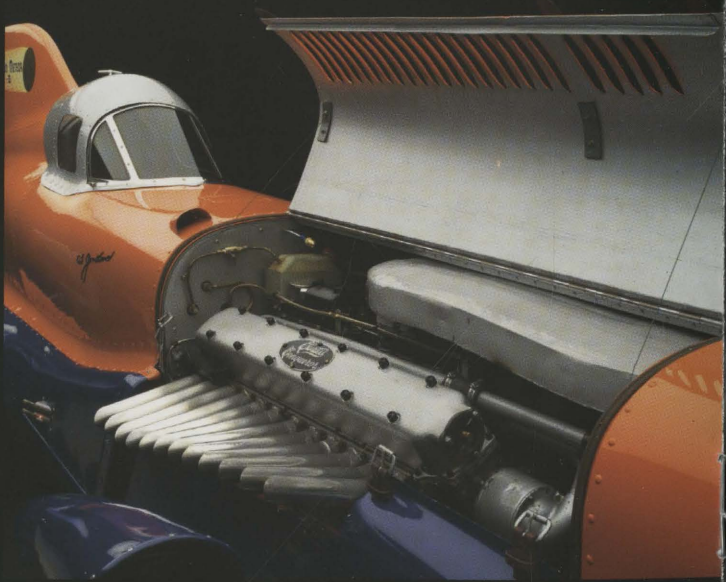
Thank you...

To thank our wonderful members for your support of the Museum, we are happy to offer complimentary admission to this special ticketed exhibition based on your level of membership:

- Student, Senior, and Individual members receive one free, single-entry admission
- Duo members receive two free, single-entry admissions
- Family members receive two free, single-entry admissions for adults and free, single-entry admission for children under eighteen years of age living in the same household
- Patron members and above receive UNLIMITED free admission

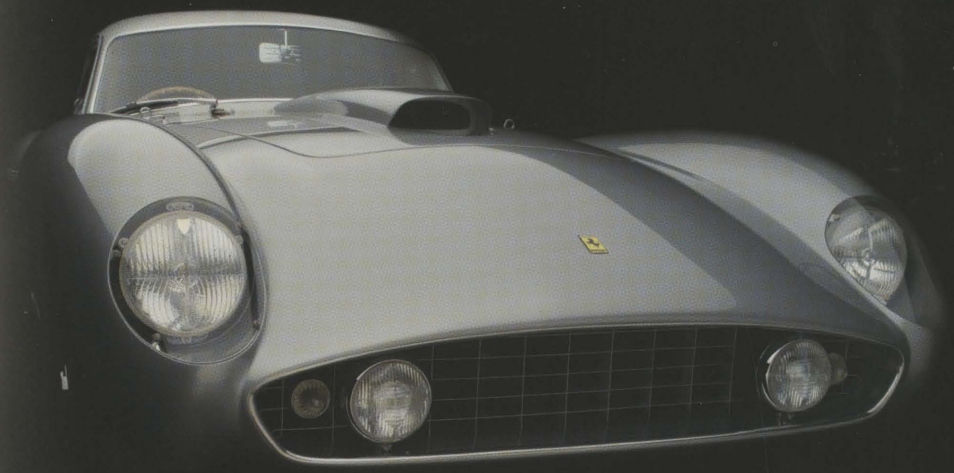
Above: Detail, 1965 Daytona Coupe, courtesy of the Larry H. Miller Family. © Peter Harholdt

Right: Detail, 1938 Mormon Meteor III, ex-Ab Jenkins, collection of the Price Museum of Speed. © Peter Harholdt



Upgrade for the "Hoods Up" Experience Monday, July 30

Upgrade your membership to any category above your current level and receive your complimentary member invitation to this private event on Monday, July 30—a rare opportunity to view the extraordinary automobiles with their hoods up and engines exposed.



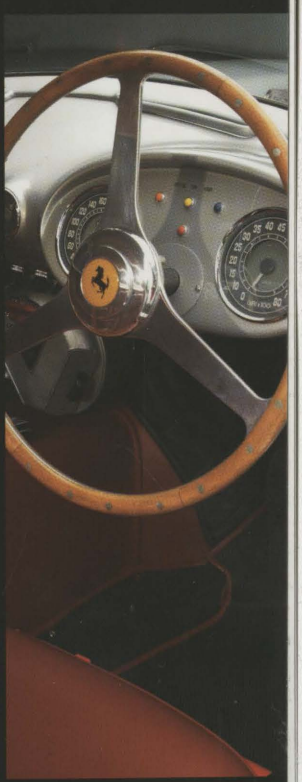
SPEED SOCIETY

Above: 1954 Ferrari 375MM, ex-Roberto Rossellini/Ingrid Bergman. Collection of Jon and Mary Shirley. © Peter Harholdt

The Utah Museum of Fine Arts, together with Kathie and Mark Miller, Steve Denkers, and Shari and David Quinney, has formed the Speed Society. This group of distinguished patrons will engage and inspire the car-loving community while making a bold cultural statement that will be heard the world around. Speed Society patrons will receive exclusive benefits and private access to this rare collection. Benefits include:

- An invitation for two to the Thursday, May 31 VIP Experience, which includes a preview and cocktail reception with *Speed* curator and automotive journalist Ken Gross, followed by the Speed Premiere Gala
- VIP access to "Museum Load-In" days—May 22-24—when the cars are delivered to the UMFA
- Unlimited admission to the *Speed* exhibition with VIP entry cards for two
- An invitation for two to a private "Hoods Up" event
- Recognition on the exhibition title wall, website, and in exhibition-related materials
- A beautiful exhibition catalogue

Below: Detail, 1954 Ferrari 375MM, ex-Roberto Rossellini/ Ingrid Bergman. Collection of Jon and Mary Shirley. © Peter Harholdt



For more information about joining the Speed Society, please contact Lisa Arnette at 801.585.5356 or lisa.arnette@umfa.utah.edu.

SPEED SOCIETY CO-CHAIRS

Kathie and Mark Miller
Stephen E. Denkers
Shari and David Quinney

Speed: The Art of the Performance Automobile

PREMIERE GALA

Thursday, May 31, 2012
7 pm
Utah Museum of Fine Arts
With special guest Ken Gross, *Speed* curator

Exclusive exhibition preview of nineteen world-class automobiles

Fine food, elegant cocktails, and fabulous live music

100 Early Bird Tickets are available for $90 per ticket
Regular ticket price is $150 per ticket

For ticket purchases, visit umfa.utah.edu/speedgala
For more gala information contact rsvp@umfa.utah.edu or 801.585.9880

SPEED PREMIERE GALA CO-CHAIRS

Lynn and Tom Fey ⁝ Mary and Tom McCarthey ⁝ Diane and Sam Stewart

Naoma Tate ⁝ Marva and John Warnock

SPEED PREMIERE GALA SPONSORS

George S. and Dolores Doré Eccles Foundation

Stephen G. & Susan E. Denkers Family Foundation

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Volunteer Opportunities

Volunteers are one of the UMFA's most vital resources, and while we expect *Speed: The Art of the Performance Automobile* to be a spectacular exhibition, it won't be complete without your support. We are recruiting volunteer Speed Guides to share their love, enthusiasm, and knowledge of the automobile with our visitors. Each Speed Guide will be required to attend two training sessions at the UMFA and will be asked to spend as much time as they wish in the exhibition, casually interacting with visitors. Schedules will be flexible, and Guides will not be required to give formal tours of *Speed*.

If you are interested in becoming a Speed Guide, please contact Amy at aedwards@umfa.utah.edu or by phone at 801.585.9875. Applications are due May 1.

Above: 1935 Duesenberg SJ Mormon Meteor I, ex-Ab Jenkins. Collection of Harry Yeaggy, Auto Museum.
© Peter Harholdt







Above: Jann Haworth, *Charm Bracelet*, c. 1964, detail, remade 2004, stuffed canvas, Plexiglas. Purchased with funds from the UMFA Young Benefactors.

2011 Young Benefactors Acquisition Dinner



Friday, November 4, 2011 marked a much-anticipated annual event at the UMFA—the Young Benefactors Acquisition Dinner. On that evening, the Young Benefactors, an innovative donor group of modern and contemporary art lovers, gathered and voted to acquire a new piece of artwork for the Museum's collection. The winning nomination was Utah-based artist Jann Haworth's *Charm Bracelet,* an incredible nine-foot sculptural piece originally created in 1964.



Haworth is a pioneer of soft and stuffed sculpture, and her *Charm Bracelet* effortlessly explores the social rhetoric surrounding feminine traditions. As one of the only women recognized for her contribution to Pop Art, Haworth is best known for her creation of the album cover of the Beatles' *Sgt Pepper's Lonely Hearts Club Band.* Haworth's *Charm Bracelet* has become a permanent part of the UMFA's collection of modern and contemporary art and will be enjoyed by Salt Lake City residents and visitors for generations to come. Thank you, Young Benefactors!

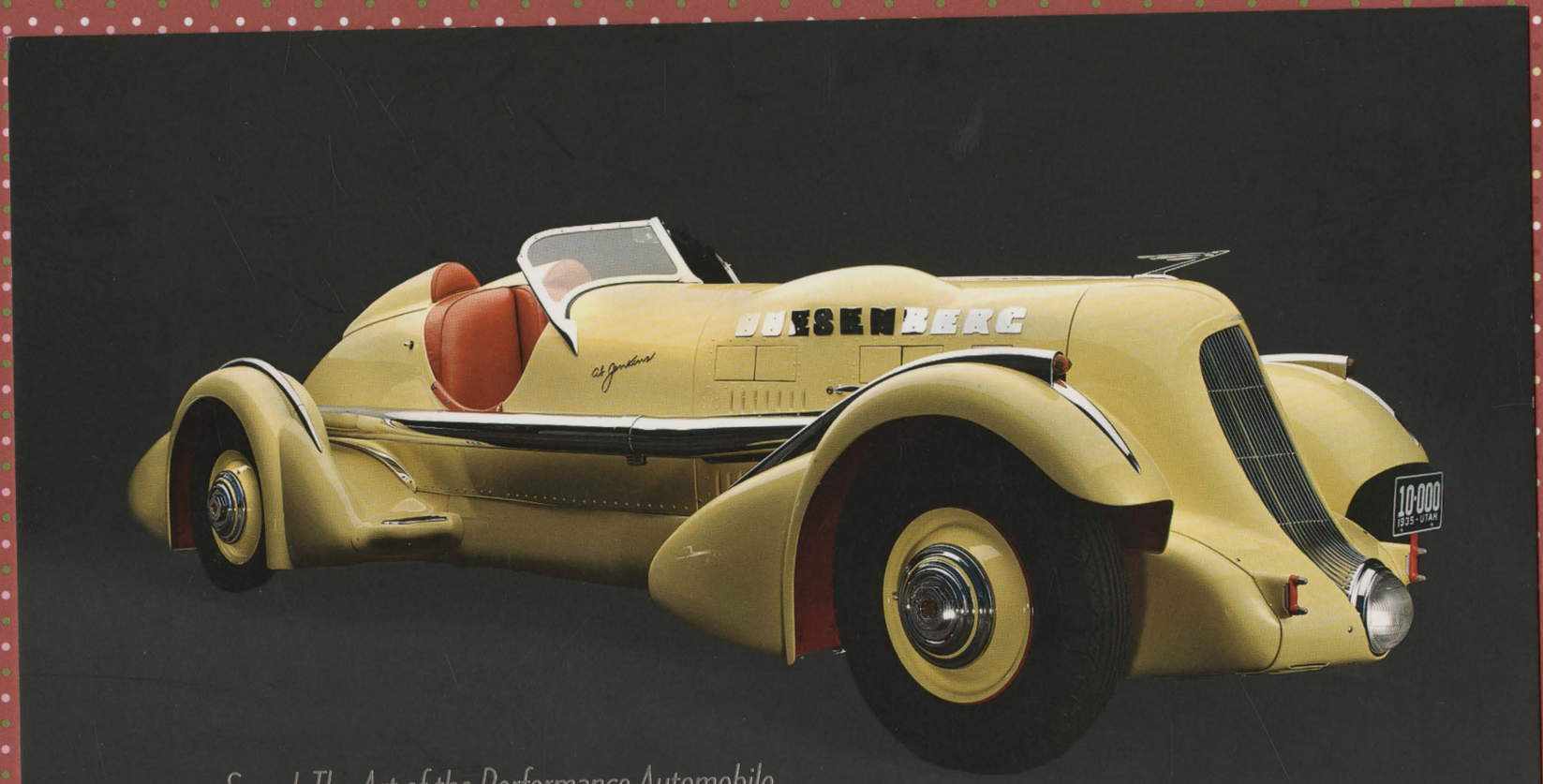
To join the Young Benefactors, visit www.umfa.utah.edu/yb.





june

su	m	t	w	th	f	s
					1	2 11 am Osher - Adult 1:30 pm Highlights Tour
3 1:30 pm Highlights Tour	4 Museum Closed	5	6 Free Day 5:30 - Book club 6:30 pm Highlights Tour 6:30 - Nesbitt - Adult	7 10 am Granger	8	9 1:30 pm Highlights Tour
10 1:30 pm Highlights Tour	11 Museum Closed	12	13 10:30 am Bookclub 6:30 pm Bookclub	14	15	16 1:30 pm Highlights Tour 1 pm 3rd Saturday
17 1:30 pm Highlights Tour	18 Museum Closed	19	20	21	22 Jenny's last Day	23 1:30 pm Highlights Tour
24 1:30 pm Highlights Tour	25 Museum Closed	26	27	28	29 10 am C Street	30 1:30 pm Highlights Tour



Speed: The Art of the Performance Automobile

PREMIERE GALA



SAVE THE DATE

Thursday, May 31, 2012



Speed
THE ART OF THE PERFORMANCE AUTOMOBILE

COMING THIS SUMMER TO THE
UTAH MUSEUM OF FINE ARTS

Speed: The Art of the Performance Automobile will showcase 19 of the world's finest automobiles, from history's most notable sports and racecars to the Mormon Meteor III—the car that holds more long distance speed records than any other automobile in history, 12 of which still stand today.

Be sure to visit **www.speedumfa.com** to get your tickets to this heart-pumping exhibition. It may be the most exciting course in art appreciation ever.

UMFA
UTAH MUSEUM OF FINE ARTS

JOHN AND MARIA PRICE FAMILY FOUNDATION

RICHTER 7

THE UNIVERSITY OF UTAH

FRONT: Mormon Meteor III, ex Ab Jenkins, collection of the Price Museum of Speed, © Peter Harholdt. LEFT: 1957 Jaguar XK-SS ex-Steve McQueen, Petersen Automotive Museum, Los Angeles, CA, © Peter Harholdt.

#speedumfa

SPEED



UMFA
UTAH MUSEUM OF FINE ARTS

quarterly
july | aug | sept 2012

from the director |





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* Ex-Officio

Dear Members and Friends...

What a fun and wild summer we are having here at the Utah Museum of Fine Arts. If you haven't yet ventured to the UMFA to see *Speed: The Art of the Performance Automobile*, I encourage you to make the trip. These "rolling sculptures" are amazing objects with fascinating histories, and they will be on view in our galleries until September 16.

When viewed in the setting of an art museum, we see the cars in *Speed* in an entirely new light. It is interesting to note that the Museum of Modern Art in New York City first exhibited automobiles in 1951 in an exhibition entitled *Eight Automobiles*. In recent years, the Portland Art Museum, the High Museum of Art in Atlanta, the Boston Museum of Fine Arts, and the Louvre in Paris have showcased automobiles in popular exhibitions. We are thrilled to have these remarkable objects in our galleries for our many visitors to see.

We are presenting a wonderful array of public programming to complement the *Speed* exhibition. Join us for a free lecture and a fabulous film screening, or register to attend the special "Hoods Up" event featuring the exhibition's guest curator in conversation with Jay Leno, America's best-known car enthusiast and host of *The Tonight Show with Jay Leno*.

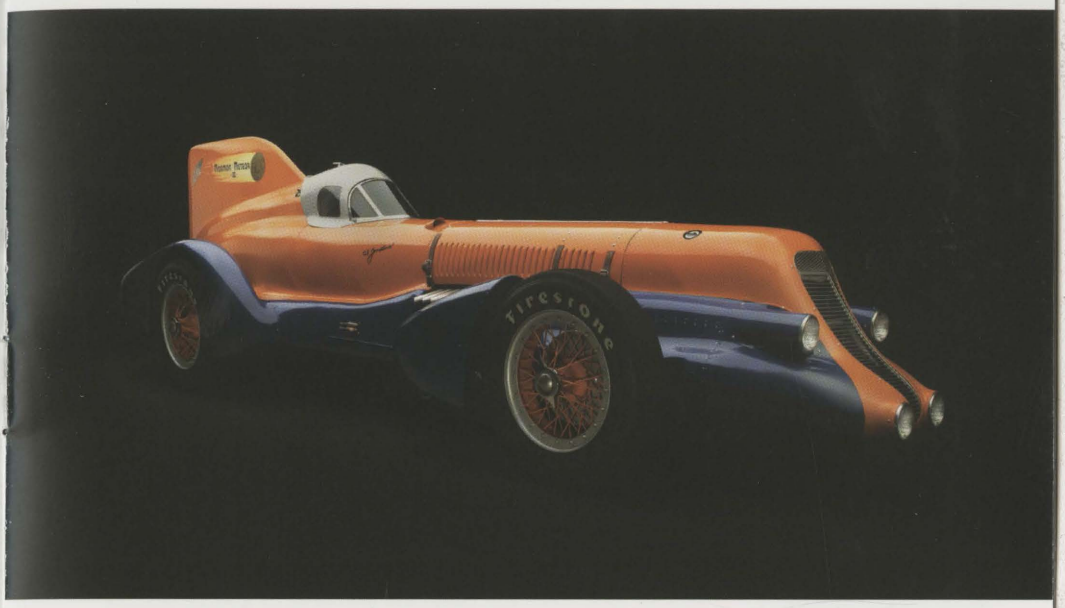
As always, the Utah Museum of Fine Arts will continue to strive to be a source of delight and inspiration for our community. Thank you for your ongoing support of the UMFA.

I hope to see you in the galleries soon.

Gretchen Dietrich

Gretchen Dietrich, Executive Director

The UMFA gratefully acknowledges the continuing support it receives from the University of Utah, Salt Lake County Zoo, Arts & Parks Program, Utah Arts Council, Salt Lake City Arts Council, C. Comstock Clayton Foundation, Estate of Aurelia B. Cahoon, Anne M. and David S. Dolowitz, Helene Druke Shaw Family, Katherine W. Dumke & Ezekiel R. Dumke, Jr. Foundation, George S. & Dolores Doré Eccles Foundation, Marriner S. Eccles Foundation, The William Randolph Hearst Foundations, Emma Eccles Jones Foundation, Wilma T. Gibson Family, Jeanette and O. Ernest Grua, Jr. Family, Estate of John W. and Helen B. Jarman, National Endowment for the Arts, LaReta C. Madsen Family, Ray, Quinney & Nebeker Foundation, John & Marcia Price Family Foundation, S. J. & Jessie E. Quinney Foundation, Joseph and Evelyn Rosenblatt Family Foundation, George Q. Morris Foundation, Estate of E. Frank Sanguinetti, Ms. Suzanne M. Scott, State Office of Education, Utah Division of Arts & Museums, Paul L. & Phyllis C. Wattis Foundation, UMFA Board of Directors, Benefit Council, Docent Council, Special Exhibitions Council, Friends of the Art Museum, Young Benefactors, Friends of Utah & Western Art and UMFA Members.



Speed
THE ART OF THE PERFORMANCE AUTOMOBILE

Exhibition Focus On:

"Mormon Meteor III"

The "Mormon Meteor III" is one of the best-known cars to have ever raced on the Bonneville Salt Flats. Driven by former Salt Lake City Mayor, Ab Jenkins, the legendary racer holds more long-distance land speed records than any other automobile in history, twelve of which still stand today. When its racing days came to an end, the "Mormon Meteor III" was displayed in the Utah State Capitol building, and was then lovingly restored by Ab Jenkins' son, Marvin, and the Price Museum of Speed.

See this outstanding automobile and eighteen other legends on wheels in the Museum's special exhibition, *Speed: The Art of the Performance Automobile*, on view through September 16. For more information, please visit www.speedumfa.com.

1938 "Mormon Meteor III," courtesy of Price Museum of Speed, Salt Lake City, Utah. © Peter Harholdt.

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PROGRAM SPONSOR | Chevron

ON THE COVER:
1957 Jaguar XK-SS Roadster, collection of Margie and Robert E. Peterson, courtesy of the Petersen Automotive Museum, Los Angeles, California. © Peter Harholdt



1952 "Beast III" Streamliner, courtesy of Mark and Newie Brinker, Houston, Texas. © Peter Harholdt.

Exclusive Member Benefits for *Speed*

COMPLIMENTARY ADMISSION

To thank the UMFA's wonderful members for their support, we are happy to offer complimentary admission to *Speed: The Art of the Performance Automobile* based on membership level. Visit www.speedumfa.com for more details.

MEMBERS-ONLY EARLY ADMISSION
Sunday, July 15 and Saturday, August, 25 | 10-11 am

The Museum will open its doors an hour early to give members an exclusive opportunity to view these rolling works of art.

Space is limited; RSVP to membership@umfa.utah.edu.

MARK YOUR CALENDARS FOR A *SPEED* CELEBRITY APPEARANCE ON JULY 14!



Cars and Conversation with Jay Leno

July 14 | 8 pm | Kingsbury Hall
Tickets start at $19.95 plus fees

At this exciting event presented by the UMFA, America's best-known car enthusiast and host of *The Tonight Show with Jay Leno* will take the stage with Ken Gross, *Speed* guest curator. Ken and Jay will have a lively discussion about everything auto, from great car discovery stories to Jay's adventures as a pace car driver. A question and answer session with the audience will follow.

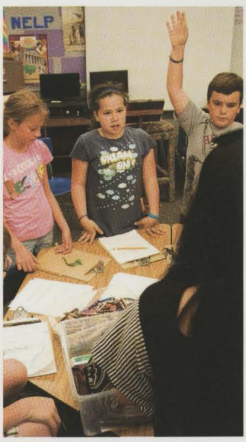
Hoods Up! Bundle

July 14 | 6 pm | UMFA | Includes admission to Cars and Conversation | $200 plus fees

Don't miss this special Hoods Up! reception at the UMFA prior to Cars and Conversation. Hoods Up! attendees will enjoy hors d'oeuvres and join Leno in the museum galleries to view the "muscle" of key cars in *Speed* as we raise their hoods. Only 200 bundles are available.

For tickets and information, please visit www.speedumfa.com.





5 BLOCKS

September 21, 2012-April 21, 2013

How do you interact with the space around you? How does that space shape who you are?

Students from Hawthorne Elementary School and Granger High School answered these questions by making art for *5 Blocks,* an exhibition opening this fall at the UMFA. Working in collaboration with Museum educators, the students explored a five-block area surrounding their schools and then created three-dimensional artworks based on their findings.

Through a variety of mediums, the students share what they discovered when they left the classroom and engaged with their city. Granger High School students used the exhibition as a forum to develop their own vision for West Valley City, making images and objects meant to depict the area in the future. The students from Hawthorne Elementary explored the rich history of their neighborhood, conducted a mock City Council meeting about the area, and then created a large three-dimensional cityscape.

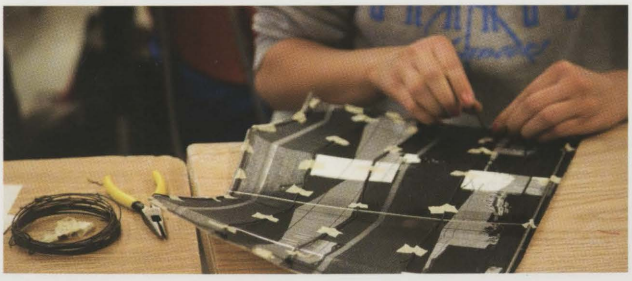
The UMFA is delighted to support these young people in creating their vision for their future spaces.











UMFA educators Annie Burbidge-Ream and Tracey Matthews work with students from Hawthorne Elementary School and Granger High School to create multi-media works exploring their interaction with the space around them for the upcoming exhibition, *5 Blocks.*







Janet Biggs, production stills from *Vanishing Point*, 2009, single-channel video with sound. Courtesy of the artist, Winkleman Gallery, NYC, and Conner Contemporary Art, Washington, D.C.

Vanishing Point

The UMFA is pleased to announce a new addition to the second floor gallery: *Vanishing Point*. On view throughout the summer, this video was created by video and installation artist Janet Biggs and is presented in conjunction with the *Speed: The Art of the Performance Automobile* exhibition. *Vanishing Point* brings together footage of the Harlem Addicts Rehabilitation Center Choir and motorcycle racer Leslie Porterfield, "The Fastest Woman in the World on a Motorcycle" according to the *Guinness Book of World Records*. Between shots of the choir performing a song written for the film, Biggs depicts Porterfield's successful attempt to break the Bonneville Salt Flat land speed record in 2008, including her winning speed of 234 mph. Biggs constructs a powerful narrative meant to capture people attempting to transcend their limits.





Above, left to right: Stephanie Hohlios, Amanda Beardsley, Laura Hurtado, and Dr. Sheila Muller.

Left: Pieter Brueghel the elder, Flemish, *Temperance*, engraving. Purchased with funds from the Val A. Browning Old Masters Fund in honor of Professor Sheila Muller's service to the Department of Art and Art History at the University of Utah on the occasion of her retirement in June, 2012.

This past November, the Museum acquired an engraving by artist Pieter Breughel the Elder to commemorate the retirement of beloved University of Utah art history professor Dr. Sheila D. Muller. The artwork is entitled *Temperance* and will accompany another work, *Charity*, from the UMFA's collection, both of which are part of Pieter Breughel the Elder's larger series *The Seven Virtues*. The acquisition reflects Dr. Muller's area of expertise, Northern European Renaissance and Baroque art. The UMFA is pleased to honor the professor's legacy with such a wonderful engraving to be viewed by scholars and the general public.



Pieter Brueghel the Elder, Flemish, *Charity* (from a series, *The Seven Virtues*), 1559, engraving. Purchased with funds from Friends of the Art Museum.





Welcome Kerry O'Grady

The UMFA is pleased to announce Kerry O'Grady as the new Director of Public Programs and Educational Services at the UMFA. Kerry will take a leadership role in planning and developing the Museum's integrated educational opportunities and outreach initiatives for the general community, school children, educators, and the University of Utah. Kerry is a trained artist and educator with a strong background in working with university-based arts organizations, and she is an exceptional addition to the UMFA team. Welcome, Kerry!

Art Lovers and Bookworms Unite

Book Club at the Museum is a new, docent-led community outreach program serving book club groups throughout Utah. Established book clubs are invited to join in the fun by reading a book listed on the UMFA webpage at www.umfa.utah.edu/book club, downloading the online Discussion Guide to facilitate conversation, and then scheduling a special group tour to explore art related to the book. Each featured book is selected by the UMFA Book Club Planning Committee, and current selections include *The Madonnas of Leningrad* by Debra Dean and *Memories of Madam Vigée Lebrun* translated by Lionel Strachey, among other works. Book Club at the Museum tours are free with general admission, including a special $3 per person rate for groups of ten or more. Tours must be scheduled at least two weeks in advance by calling 801.581.3580.

Top: Kerry O'Grady. Cris Baczek photo. Left: Marie Louise Elisabeth Vigee-Lebrun, French, *Princess Eudocia Ivanovna Galitzine (nee Ismailoff) as Flora*, 1799, oil on canvas. Gift of Val A. Browning.



LEFT: Friends of Utah and Western Art visit Gibbs Smith Publishing headquarters in Layton.

BELOW: Young Benefactors at the opening of the *salt 5: Daniel Everett* exhibition.









RIGHT and BELOW: Speed Premiere Gala

Trevor Muhler Photography









Highlights of the Collection Tour
First Wednesday of every month | 6:30 pm
Saturdays and Sundays | 1:30 pm
Explore the UMFA galleries through a thirty-minute tour with a Museum docent.

JULY

SPEED! Artistic Auto Class for Kids
Session 1: July 2-6 (excluding July 4) | 12:45–4 pm
Session 2: July 17-20 | 9 am–12:15 pm
In this class, kids create hands-on art projects inspired by the "speed machines" on display at the UMFA. To register your child, call 801.581.6984. There will be a fee of $140 per child.

Cars and Conversation with Jay Leno
July 14 | 8 pm | Kingsbury Hall | Tickets start at $19.95 plus fees
At this exciting event presented by the UMFA, America's best-known car enthusiast and host of *The Tonight Show with Jay Leno* will take the stage with Ken Gross, *Speed* guest curator. Visit www.speedumfa.com for tickets.

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$200 plus fees
Hoods Up! attendees will enjoy hors d'oeuvres and join Leno in the museum galleries to view the "muscle" of key cars in *Speed* as we raise their hoods prior to Cars and Conversation. Visit www.speedumfa.com for tickets.

***Speed* Lecture: "Speed: The Art of the Performance Automobile" by Ken Gross**
July 15 | 1 pm
Experience a fascinating talk highlighting the storied histories and inner workings of the cars on view in *Speed* with the exhibition's guest curator.

***Speed* Film: *Boys of Bonneville: Racing on a Ribbon of Salt* (2010)**
July 18 | 7 pm | Not Rated
This must-see film tells the story of Utah native David Abbott "Ab" Jenkins, who set out to break every existing land speed record on his beloved Bonneville Salt Flats. The *Speed* film series is presented in partnership with the Utah Film Center.

Third Saturday for Families: Car Sun Prints and Tire Prints
July 21 | 1-4 pm
Celebrate racecars on this fun family day at the UMFA. Get inspiration from photographs of cars in our *Photo Finish* exhibition and then create your own photograms with the sun. Admission to the Museum and the family day are free, but tickets must be purchased separately for *Speed: The Art of the Performance Automobile*. Third Saturday is funded in part by the Salt Lake County Zoo, Arts, and Parks Fund.

Speed Film: *The Race* (2009)
July 28 | 3 pm | Not Rated
Recommended for children ages 8 and up
Eleven-year-old Mary builds a go-kart and dreams beyond the limits of her community in this touching film. The *Speed* film series is presented in partnership with the Utah Film Center.

Making Art: Mom, Dad, and Me (ages 2-5)
July 31-August 3 | 10 am–12 pm
A class for parents and their preschoolers or pre-preschoolers, ages 2-5. Join us at the UMFA for hands-on art studio experiences inspired by our collection. To register call 801.581.6984. There is a $100 fee per child/adult pair.

AUGUST

Third Saturday for Families: Clothespin Puppets
August 18 | 1–4 pm
The Museum is filled with fantastic characters. Get inspiration from Raven, Zotz, or Padiusir to create your own character, and then perform a show in our puppet theater. Third Saturdays are funded in part by the Salt Lake County Zoo, Arts, and Parks fund.

Speed Lecture: "Bonneville: The Fastest Place on Earth" by Landspeed Louise
August 19 | 1 pm
Hear riveting tales of the Bonneville Salt Flats as told by automotive historian, journalist, and author "Landspeed Louise" Ann Noeth.

Speed Film: *Racing Dreams* (2009)
August 22 | 7 pm | Rated PG
Follow three top young contenders in the World Karting Association's National Pavement Series. The *Speed* film series is presented in partnership with the Utah Film Center.

SEPTEMBER

Sponsored by
Chevron

Speed Lecture: "Rebuilding the 'Mormon Meteor III'" by Roger Brasier
September 16 | 1 pm
Industrial fabricator Roger Brasier will discuss how one of Bonneville's most famous race cars was brought back to life.

Speed Film: *Senna* (2010)
September 5 | 7 pm | Rated PG-13
This fast-paced documentary profiles Aryton Senna, one of the greatest drivers in the history of Formula One racing. The *Speed* film series is presented in partnership with the Utah Film Center.

Third Saturday for Families: Decorate Your Own Racing Goggles
September 15 | 1–4 pm
Speed into the Museum to decorate your own paper racing goggles inspired by Janet Biggs' video art piece, *Vanishing Point*. Third Saturdays are funded in part by the Salt Lake County Zoo, Arts, and Parks fund.

Above left: *Speed: The Art of the Performance Automobile* load-in. 1964 Shelby Cobra Daytona Coupe. Courtesy of the Larry H. Miller Family, Salt Lake City, Utah. Cris Baczek photo.

UMFA
UTAH MUSEUM OF FINE ARTS

THE UNIVERSITY OF UTAH™

Marcia & John Price Museum Building
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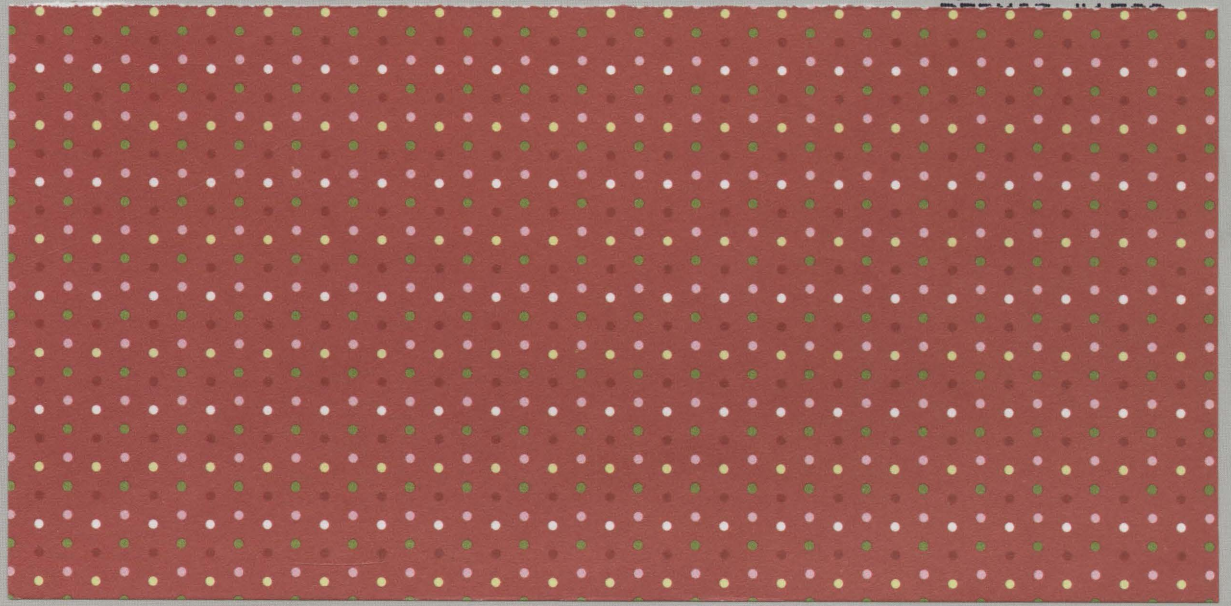
Hours of Operation
Tuesday–Friday... 10 am–5 pm
Wednesdays..... 10 am–8 pm
Weekends..... 11 am–5 pm
Closed Mondays and Holidays

General Admission
(excludes ticketed exhibitions)
UMFA Members..... FREE
Adults.....$7
Seniors ..... (ages 65+)$5
Youth .....(ages 6-18)$5
Children under 6 ..... FREE
U Students/Faculty/Staff FREE
Higher Education Students FREE

Information 801.581.7332
Membership 801.585.0464
Programming .. 801.581.3580

UMFA is an accessible museum

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US POSTAGE PAID
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ART CAN MOVE YOU. THIS EXHIBITION WILL TAKE YOU FROM 0-60 IN UNDER FOUR SECONDS.

Speed

THE ART OF THE PERFORMANCE AUTOMOBILE

June 2 – September 16, 2012

art in sight.

UMFA docent & volunteer newsletter

august 2012

from ali...

Dear Docents:

You should have received a request to save the date for sensitivity training later this month. This training is a wonderful opportunity for us all to examine the ways in which we present ourselves in the Museum in order to make the Museum an inclusive place for every visitor. I hope this training will be meaningful to you not just here at the Museum, but in all your activities. I hope it will help us all to become champions for diversity in our communities. As mentioned in the save the date, we are working with the Inclusion Center to customize this training, so I am confident it will turn out to be a great experience.

If you have not already done so, please set aside one of these dates to attend and inform me of your chosen date by August 14th:

- Friday, August 24th (Thursday and Friday docents encouraged to attend this day)
- Saturday, August 25th (Weekend docents encouraged to attend this day)
- Tuesday, August 28th (Tuesday and Wednesday docents encouraged to attend this day)

Block off the day of your choice from 9 am to 2 pm; the training may not take that full time but we would like you to be available if it does.

Please make every effort possible to attend. If you absolutely cannot attend on one of these dates, let me know as soon as possible, and I will work with you to make it up before the end of September.

If you have any questions, I am available Tuesday through Friday 9 am to 5 pm.

Best,
Ali

contact us

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curator of education	vcatherall@umfa.utah.edu
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volunteer coordinator	aedwards@umfa.utah.edu
joanna	
education assistant	Joanna.Walden@umfa.utah.edu
	801.581.4405
university outreach	
ali	801.581.3580
docent & tour coordinator	alexandra.monjar@umfa.utah.edu
tracey	801.581.8336
teacher resource center	tracey.matthews@umfa.utah.edu

august

to engage visitors in discovering meaningful connections with the artistic expressions of the world's cultures

tour calendar

planning ahead

Looking for new Weekday and MIC Docents

After a year off to regroup and move the collection we are all ready to train another great group of Weekday Docents. Every year we find that the best source of new docents is you - our experienced docents. No one knows the work involved with touring and the great satisfaction it provides better then our current docents.

The next time you are out with friends, at a group gathering, or club meeting take a moment and see who might make a wonderful addition to the Docent Group. Ali will be beginning training on October 9th and Amy is accepting applications until October 5th.

The trainings will be held on Tuesdays and Thursdays from 1 to 3 pm. We ask for new docents to commit to two years of touring once they complete the training in May of 2013. Amy or Ali can answer questions you or a potential docent in training may have.

MIC Docents Needed!!!!

This fall is the time to try something new at the UMFA. We need a few more Museum In the Classroom docents to add to the MIC docent group. As part of the pARTners program every class is visited by a UMFA Docent or staff person. This classroom visit prepares the 4th graders for their visit by introducing the curriculum. The scheduling is flexible and we ask for you to commit to visiting the 4th graders at at least one pARTners school. For more information email Annie, aburbidgeream@umfa.utah.edu.

Submit Your Hours

Please, please, please and please get in the habit of reporting your volunteer hours. The hours you spend supporting the UMFA through touring, researching, art making, cleaning from art making,coordinating, guarding, registrating and photographing all support our larger mission. When you report your hours it helps the Museum to write successful grant applications and show how invested the community is in our mission.

You can report your hours by filling out an hours form and giving it to Ali OR you can go online and enter them electronically. The electronic form can be found on the UMFA's website, www.umfa.utah.edu, under GET INVOLVED --- Volunteer.

You can report hours weekly or monthly. Ali subtotals them quarterly in March, June, September and December. We aim to make tracking and reporting your hours as easy as possible. Please communicate any questions or concerns to Ali, 801.581.3580.

Retreat

The final details of the Annual Docent Fall Retreat are still in the planning stages. All UMFA docents should reserve Thursday, September 6th for a day full of learning, fun, good food and even better company.

Janie Rogers will generously be hosting us again this year so while the Docent Retreat Committee puts together the details of the day you can make a car pool plan with your Daily Team. We will gather mid-morning and be done by mid-afternoon. The weather is usually typical to the Utah Mountains in the early fall -- brisk and sunny.

There will be a fee to cover lunch and other costs. Plan to RSVP to Ali no later than August 30 at 801.581.3580. This not-to-miss event is a great way to kick-off the fall touring season.

pARTners Training

Now that summer has passed the midway mark we have started finalizing the curriculum for pARTners. The theme for the fall is new and supports the Education Gallery's fall exhibition. The theme is *The Built Environment as Landscape*.

Annie will be offering the Fall pARTners training four times so that every UMFA Docent can attend. Plan to attend one training on either **September 11, 12, 13, or 14.** They will begin at 10 am and be held in the UMFA's classroom.

MIC Training SEPTEMBER 14 @ 11:15 am

Annie will be offering the Spring pARTners training four times as well. The theme will be *Portraits*.

Plan to attend one training on either **January 15, 16, 17 or 18.** They will be at 10 am and be held in the UMFA's classroom.

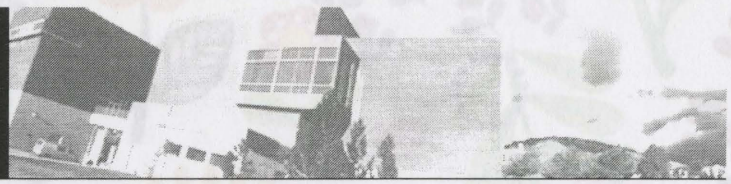
MIC Training for the Spring is JANUARY 18

august

tour calendar

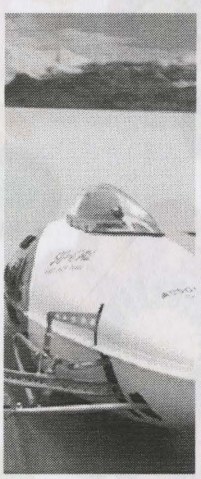
s	m	t	w	th	f	s
			1 Free Day 6:30 Highlights Tour 7 pm Bookclub Tour	2	3	4 1:30 pm Highlights Tour
5 1:30 pm Highlights Tour	6 Museum Closed	7	8 6:30 pm Bookclub tour	9	10	11 1:30 pm Highlights Tour
12 1:30 pm Highlights Tour	13 Museum Closed	14 10 am Ready, Set, Grow	15	16	17 10 am Small World Childcare 11 am Mommy Tour	18 Free Day 1:30 pm Highlights Tour
19 1:30 pm Highlights Tour	20 Museum Closed	21	22	23	24	25 1:30 pm Highlights Tour
26 1:30 pm Highlights Tour	27 Museum Closed	28	29	30	31	

UMFA
UTAH MUSEUM OF FINE ARTS











August at the UMFA

Dear Members and Friends,

The month of August brings some exciting changes to the UMFA. We are delighted tc Whitney Tassie as our new Curator of Modern and Contemporary Art. In addition, du demand, the galleries will be open until 8 pm every Wednesday, Friday, and Saturday September 14. Don't miss out on this special opportunity to see ***Speed*** before it closes 16.

Best,

Kate

Kate Ithurralde
Manager of Annual Giving

MEMBERS-ONLY BENEFIT

FREE Early Admission to *Speed*
August 25 | 10-11 am
The Museum will open its doors an hour early to give members a special opportunity RSVP to membership@umfa.utah.edu.

SPECIAL EVENTS

Third Saturday for Families: Clothespin Puppets
August 18 | 1-4 pm | Free
Get inspiration from the fantastic characters in the Museum's artwork to create your c character. Third Saturdays are funded in part by the Salt Lake County Zoo, Arts and

***Speed* Lecture: "Bonneville: The Fastest Place on Earth" by LandSpeed Louise**
August 19 | 1 pm | Free
Hear riveting tales of the Bonneville Salt Flats as told by famous automotive historian author, "LandSpeed Louise" Ann Noeth. The lecture will highlight Ab Jenkins and tl Meteor III."

***Speed* Film:** *Racing Dreams*
August 22 | 7 pm | Rated PG | 2009 | Free
From go-kart champs, NASCAR winners are bred – or so goes the thinking of the dri the World Karting Association's National Pavement Series. This documentary follows contenders.

Highlights of the Collection Tour
1:30 pm on all Saturdays and Sundays | Free
Experience the UMFA galleries through a thirty-minute tour with a trained docent. No necessary.

THE UMFA WELCOMES WHITNEY TASSIE

The UMFA is pleased to welcome our new Curator of Modern and Contemporary Ar Tassie. Whitney comes to the UMFA from Chicago with a rich background as a conte curator. She is excited to engage and cultivate Salt Lake City's contemporary art scen lookout for her dynamic and thoughtful projects this coming year.



Jody and Glynne



LOREN and MARY



Glanys and Courtney

Steering Committee Meeting

August 23th, 2012 at 11:30 am
Brigitte Kirk's home



Connie Ward

Ali Manjar





Annie B. Ream



Gerri Coombs



Kerry O'Grady

Steering Committee Meeting Agenda

September 20th, 2012 at 1 pm
Docent Conference Room

1. Welcome (Brigitte)
2. Sensitivity Training feedback (team leaders report)
3. Update on new docent recruitment (Amy)
4. Holiday Luncheon planning updates (Lynda)
5. October Monthly Meeting (Ali)
6. Upcoming exhibition schedule and gallery changes (Ali)
    a. Speed is down as you know
    b. Coming up: 5 Blocks (Sep. 21), Dale Nichols (Sep. 28), Nancy Holt (Oct. 19), Salt 6: Emre Huner (Oct. 26)
7. Any other business

Calendar 2012-13

September

6	Docent Retreat, Janie's Ranch
11	pARTners Training, Tuesday Team, 10 am
12	pARTners Training, Wednesday Team, 10 am
13	pARTners Training, Thursday Team, 10 am
14	pARTners Training, Friday Team, 10 am
14	MIC Training, 11:15 am
15	Third Saturday, 1-4 pm
19-20	Rex is moving outside
20	Steering Committee Meeting @ 1 pm, Docent Conference Room
25	pARTners tours begin

October

2	ER Meeting, 12:45 pm at East West Connection
3	Evening for Educators, 5:30-9 pm
11	Monthly Meeting, 12:30 pm, Thursday team hosting social
17	Gerald Elias lecture, 7 pm in the UMFA Auditorium
18	Steering Committee Meeting @ 1 pm, Docent Conference Room
20	Third Saturday, 1-4p pm, Masks

November

8	Monthly Meeting, 12:30 pm, Friday team hosting social
10	Book Arts Evening for Educators, 11am–1pm, pre-registration req'd
15	Steering Committee Meeting @ 1 pm, Docent Conference Room
17	Third Saturday, 1-4 pm, Printmaking
20-25	No guided tours for Thanksgiving week
22	UMFA Closed for Thanksgiving
Remember to record your hours – The 2nd quarter's hours are collected the first week of Dec!	

December

13	Holiday Luncheon
14	pARTners tours end
22	Third Saturday, 1-4 pm
25	UMFA Closed

January

1	UMFA Closed

8	ER Meeting, 12:45 pm at East West Connection
10	Monthly Meeting, 12:30 pm, Steering Committee hosting social
15	pARTners Training, Tuesday Team, 10 am
16	pARTners Training, Wednesday Team, 10 am
17	pARTners Training, Thursday Team, 10 am
17	Steering Committee Meeting @1 pm, Docent Conference Room
18	pARTners Training, Friday Team, 10 am
18	MIC Training, 11:15 am
19	Third Saturday, 1-4 pm
29	pARTners tours begin

February

14	Monthly Meeting, 12:30 pm, Wednesday team hosting social
21	Steering Committee Meeting @1 pm, Docent Conference Room
16	Third Saturday, 1-4 pm
Remember to record your hours – The 3rd quarter's hours are collected the first week of Mar!	

March

14	Monthly Meeting, 1 pm, Tuesday team hosting social
16	Third Saturday, 1-4 pm
20	Evening for Educators, 5:30-9 pm
21	Steering Committee Meeting @1 pm, Docent Conference Room

April

2	ER Meeting, 12:45 pm at East West Connection
11	Monthly Meeting, 12:30 pm

18	Steering Committee Meeting @1 pm, Docent Conference Room
20	Third Saturday, 1-4 pm
26	pARTners tours end

May

9	Monthly Meeting, 12:30 pm
16	Steering Committee Meeting @1 pm, Docent Conference Room
18	Third Saturday, 1-4 pm
Remember to record your hours – The 4th quarter's hours are collected the first week of June!	

June

TBD	Recognition Event
20	Steering Committee Training, 1-4 pm
22	Third Saturday, 1-4 pm



Steering Committe 2012-2013





Sensitivity Training

Alex Mofro, Maria, Joo Ja







Greta Darma, Janice



Anne Yoko



David
Gerri
Abbie
Courtney
Connie



Joon, Eva-Marie







Brigitte
PAM
Gerri

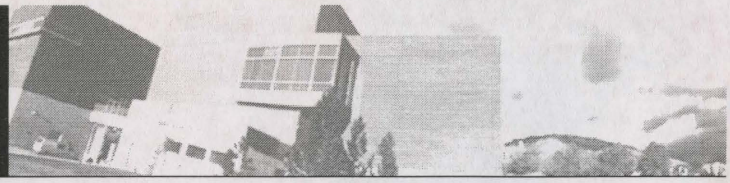


Linda
June
Rose
Mary

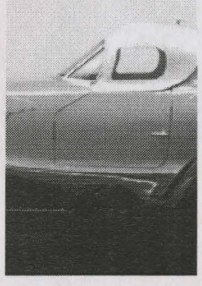


Risa
Rose
Mary
Edwina

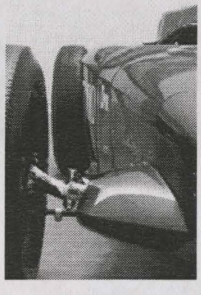
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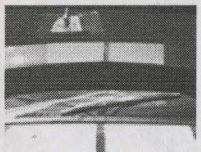














September at the UMFA

Dear Members and Friends,

School is now back in session and the UMFA is delighted to welcome everyone back fun programming and exciting changes in our galleries. We cannot believe that it's alm goodbye to ***Speed: The Art of the Performance Automobile***. Make sure to mark yo see the exhibition before it closes, and don't miss the special *Speed* lecture on the last exhibition, September 16. Later this month, plan to make another trip to the Museum exhibitions *5 Blocks*, opening on September 21, and *Dale Nichols: Transcending Re* opening September 28.

Best wishes,

Kate

Kate Ithurralde
Manager of Annual Giving

SPECIAL EVENTS

Speed* Film: *Senna
September 5 | 7 pm | Rated PG-13 | 2010 | Free
This engaging documentary profiles Aryton Senna, one of the greatest drivers in Form and a hero in his native Brazil.

Third Saturday for Families: Racing Goggles
September 15 | 1-4 pm | Free
Speed into the museum to decorate your own paper racing goggles! Get inspiration fr great video art about women motorcycle racers on the Bonneville Salt Flats and you r land speed record holder.

***Speed* Lecture: "Rebuilding the Mormon Meteor III" by Roger Brasier**
September 16 | 1 pm | Free
Industrial fabricator Roger Brasier will discuss how one of Bonneville's most famous brought back to life.

Highlights of the Collection Tour
1:30 pm on all Saturdays and Sundays | Free
Experience the UMFA galleries through a thirty-minute tour with a trained docent. No necessary.

EXHIBITIONS

Speed: The Art of the Performance Automobile
On view through September 16, 2012
Experience 19 of the world's finest and fastest automobiles from the past century in S legends on wheels exemplify premier aerodynamics, engineering, art and design of the ultra-cool 1957 Jaguar XK-SS Roadster (once owned by Steve McQueen) to the fam "Mormon Meteor III," this exhibition is sure to get your art-loving engines revving.

5 Blocks
Opening September 21, 2012
5 Blocks is an exhibition of youth artwork created by students at Hawthorne Element High School in collaboration with UMFA educators. By investigating a five-block area school, students examined how we shape the spaces we live in and how those spaces

Dale Nichols: Transcending Regionalism
Opening September 28, 2012
Recognized as one of the four major Regionalist artists, Dale Nichols created artwork during the Great Depression, when he turned toward the local landscape in hopes of

art in sight.

UMFA docent & volunteer newsletter — september 2012

from amy...

SPEED will zoom out of the UMFA on September 17 but the galleries will not be empty for long. The Museum will quickly shift gears and present five new exhibitions in the Fall. I think you will find the content of the exhibitions refreshing, challenging and, in some cases, familiar.

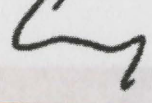
5 Blocks opens September 21 in the Education Gallery. It will be a central focus for the Fall pARTners tours for Salt Lake School District fourth graders where the theme of *The Built Environment as Landscape* will be used. 5 Blocks is an exhibition of youth artwork by students at Hawthorne Elementary (Salt Lake City School District) and Granger High School (Granite School District) created in collaboration with UMFA educators Annie Burbidge Ream and Tracey Mathews. By investigating a five block area near their school, students demystified how we shape the spaces we live in and how those spaces shape us. Through a variety of media, this exhibition shares with viewers what students discovered when they left the classroom and got a chance to engage with the city.

A week later on September 28 *Dale Nichols: Transcending Regionalism* opens. Dale Nichols is well known as the fourth major Regionalist artist, alongside Grant Wood, Thomas Hart Benton and John Stueart Curry. Their work, created in the Midwest during the Great Depression, defined a period in American art when artists turned toward the land and known narratives in hope of creating uniquely American themes and styles of art.

The exhibition spans much of Nichols' long career. His early paintings focused on the often difficult relationship between Midwest farmers and their land. His stylized landscapes and red barns, representing both shelter and sustenance, held images of hope for a struggling nation and honored the agrarian ideal. By the 1940s Nichols indulged his wanderlust, traveling repeatedly to Alaska and spending extended periods of time in Guatemala and Mexico. Paintings from this period are represented in this exhibition as well.

Finally, a long time in the making, the UMFA is proud offer visitors the opportunity to explore the work of Nancy Holt in *Nancy Holt: Sightlines*. The exhibition will offer an in-depth look at the early projects of this important American artist whose pioneering work falls at the intersection of art, architecture, and time-based media. Since the late 1960s, Holt has created a far-reaching body of work, including Land Art, films, videos, site-specific installations, artist's books, concrete poetry, and major sculpture commissions. *Nancy Holt: Sightlines* showcases the artist's transformation of the perception of the landscape through the use of different observational modes in her early films, videos, and related works from 1966 to 1980. With her novel use of cylindrical forms, light, and techniques of reflection, Holt developed a unique aesthetic of perception, which enabled visitors to her sites like *Sun Tunnels* (1973-76), located in Utah's Great Basin, to engage with the landscape in new and challenging ways.

I look forward to greeting these exhibitions with you,



contact us

kerry	801.585.7190
director of ppes	kerry.ogrady@umfa.utah.edu
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art in a box coordinator	aburbidgeream@umfa.utah.edu
virginia	801.585.7163
curator of education	vcatherall@umfa.utah.edu
amy	801.585.9875
volunteer coordinator	aedwards@umfa.utah.edu
joanna	
education assistant	
university ou	
docent &	.utah.edu
	ews@umfa.utah.edu

september

UMFA
UTAH MUSEUM OF FINE ARTS

11th annual docent retreat

Thursday, September 6, 2012

9:30 am to 2:30 pm

You are invited to attend the eleventh annual docent retreat. Get to know your fellow docents and Museum volunteers while investigating contemporary art and book arts. Once again, Janie Rogers is graciously hosting us at her family's ranch nestled in the mountains above Park City.

9:30 AM *Light Breakfast, Coffee, and Good Conversation*
Hosted by the 2012-13 Steering Committee

10:00 AM *Group Art Activity:*
Create a collaborative contemporary art piece exploring ideas found in the upcoming exhibition *Nancy Holt: Sightlines*.

11:15 AM *Speaker:*

A guest from the Marriott Library's Book Arts Department will talk to us about book arts. The Museum is hosting the Guild of Book Worker's exhibition, titled *Horizons,* this fall.

12:30 PM *Lunch*

1:30 PM *Individual Art Activity:*
Take inspiration from our speaker and create your own decorative book from folded paper.

2:30 PM *Adjourn*

There is plenty of parking at the ranch, but contact your daily chair if you want to arrange to carpool. Estimated travel time is 40 minutes or less from Salt Lake City. A map is on the reverse side. The phone number at the ranch is 801-783-4174. Bring a warm top layer or sweater if you would like to spend time outside.

RSVP to Ali at 801-581-3580 by September 4th. There will be a $15 charge that covers art materials, speaker honorarium, and lunch.

docent retreat

docent retreat


Gladys






Ali


Courtney


Elaine








John
Valerie


David
Jean




















Ali
Tracey


Cherry


Virginia


Maria


Becky



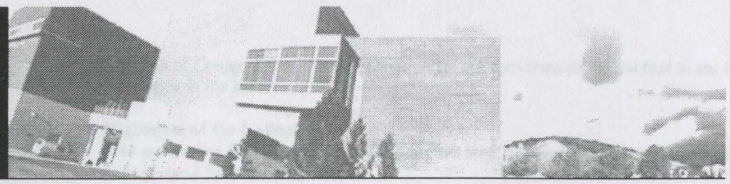

SIGHT LINES TO SUCCESS
Character Is Destiny
BOOK



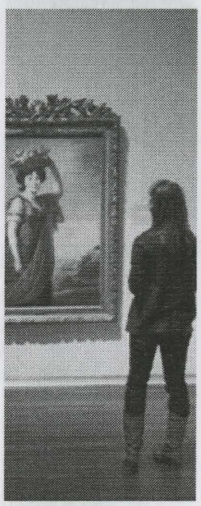

Valerie

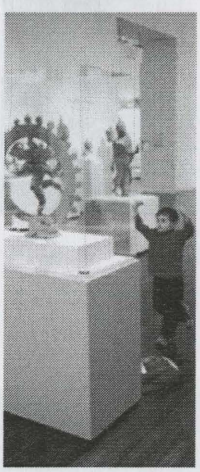


UMFA
UTAH MUSEUM OF FINE ARTS









October at the UMFA

Dear Members and Friends,

Fall marks the beginning of an exciting new season of exhibitions and programs at the of Fine Arts. Join us on October 18 for the opening celebration of *Nancy Holt: Sightl* Holt, an influential American artist, will speak about her body of work, which include *Tunnels*, located in Utah's Great Basin Desert. After her lecture, join fellow Museum Patrons' Lounge, an exclusive area designed to foster discussion among Museum patr forward to seeing you!

Best wishes,

Kate

Kate Ithurralde
Manager of Annual Giving

UPCOMING FREE EVENTS

Evening for Educators: *5 Blocks*
Wednesday, October 3 | 5:30 pm
Teachers and others with interest are invited to discover ways to help students of all g explore their built surroundings. Damon Rich, Urban Designer for the City of Newark will deliver a guest lecture. Funded in part by the StateWide Art Partnership.

Talk by Author and Musician Gerald Elias
Hosted by Book Club at the Museum
Wednesday, October 17 | 7 pm
Book Club at the Museum invites the public to explore the dark recesses of the classi with author and musician Gerald Elias. In this free event, Elias will discuss his award- mystery, *Devil's Trill*, and perform highlights of music described in the book. This pr supported by the Utah Humanities Council as part of the Utah Humanities Book Fest

***Nancy Holt: Sightlines* Opening Celebration**
Thursday, October 18
University of Utah and UMFA members exhibition preview | 5 pm
Artist talk by Nancy Holt | 6 pm
Community celebration and Patrons' Lounge | 7 pm
This celebration marks the opening of the exhibition, *Nancy Holt: Sightlines*, organiz and Ira D. Wallach Art Gallery. All guests will have the chance to meet the visionary Nancy Holt in person, learn about her artistic practice, and be among the first to view UMFA.

Exhibition Poster and Catalog Sale
Saturday, October 20 | 11 am-5 pm
The Museum Store is putting on an exhibition poster and catalog sale in the UMFA lo your chance to commemorate the great exhibitions displayed in the UMFA galleries in months.

Third Saturday for Families: Masks
Saturday, October 20 | 1-4 pm
This free Third Saturday program for families will offer all participants the chance to UMFA's annual mask-making art activity in time for Halloween. Costumes are welcoı Saturday is funded in part by the Salt Lake County Zoo, Arts, and Parks Program.

Art Talk: "Sun Tunnels: Construction/Reconstruction"
Tuesday, October 23 | 4-5:30 pm
This art talk begins with a viewing of Nancy Holt's short film, *Sun Tunnels*, which ch creation of the famous earthwork in Utah's desert. After viewing the film, professors Loe and Paul Stout will give a presentation on their reconstruction work on *Sun Tunn*

Artist Talk: Conversation with *salt 6* artist Emre Hüner
Thursday, October 25 | 7 pm



UMFA quarterly

oct | nov | dec 2012



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Dear Members and Friends:

As fall approaches and the "season of giving" comes upon us, we are very grateful to you—our members—for your ongoing support of the UMFA. As the State of Utah's official art museum, we strive to create a program that excites, inspires, and enriches the lives of our residents and visitors. Your generous investment in the UMFA helped to make art and ideas come alive for more than 150,000 people in the past year, and we thank you!

Following a wild and fun summer of racecars at the UMFA, we are surrounded this autumn by fantastic art. Join us as we present paintings by American artist Dale Nichols in our beautiful Great Hall. Enjoy the remarkable retrospective exhibition of the work of seminal artist Nancy Holt (creator of Utah's treasured *Sun Tunnels*), and be sure to see the work of Emre Hüner, the sixth artist in our *salt* series of contemporary art.

In addition, I'm delighted to introduce Whitney Tassie as our new Curator of Modern and Contemporary Art at the UMFA! Whitney comes to the UMFA from Chicago with an impressive resume as a contemporary curator, and looks forward to engaging and growing Salt Lake City's art scene. Be on the lookout for her dynamic and thoughtful projects in the coming year.

The UMFA strives to be a source of joy and a point of pride for the citizens of our state. We sincerely thank you for your generous support.

I look forward to seeing you in the galleries soon,

Gretchen Dietrich

Gretchen Dietrich, Executive Director

The UMFA gratefully acknowledges the continuing support it receives from the University of Utah, Salt Lake County Zoo, Arts & Parks Program, Utah Arts Council, Salt Lake City Arts Council, C. Comstock Clayton Foundation, Estate of Aurelia B. Cahoon, Anne M. and David S. Dolowitz, Helene Druke Shaw Family, Katherine W. Dumke & Ezekiel R. Dumke, Jr. Foundation, George S. & Dolores Doré Eccles Foundation, Marriner S. Eccles Foundation, The William Randolph Hearst Foundations, Emma Eccles Jones Foundation, Wilma T. Gibson Family, Jeanette and O. Ernest Grua, Jr. Family, Estate of John W. and Helen B. Jarman, National Endowment for the Arts, LaReta C. Madsen Family, Ray, Quinney & Nebeker Foundation, John & Marcia Price Family Foundation, S. J. & Jessie E. Quinney Foundation, Joseph and Evelyn Rosenblatt Family Foundation, George Q. Morris Foundation, Estate of E. Frank Sanguinetti, Ms. Suzanne M. Scott, State Office of Education, Utah Division of Arts & Museums, Paul L. & Phyllis C. Wattis Foundation, UMFA Board of Directors, Benefit Council, Docent Council, Special Exhibitions Council, Friends of the Art Museum, Young Benefactors, Friends of Utah & Western Art and UMFA Members.

FOCUS ON: Nancy Holt's *Sun Tunnels*



Nancy Holt is considered to be one of the most significant American artists who worked in the 1960s and 1970s. Her pioneering artworks fall at the intersection of art, architecture, and time-based media, often challenging and transforming our traditional understanding of landscape.

Holt's well-known sculpture, *Sun Tunnels* (1973-76), is located in Utah's Great Basin. The four massive structures were designed to respond to their natural surroundings and phenomena, such as aligning with the sun during winter solstice.

Wife of the late Robert Smithson and a central figure in the Land art movement, Holt achieved great notoriety for her innovative *Sun Tunnels*. They communicate her unique aesthetics of perception through a novel use of cylindrical forms, light, and techniques of reflection.

See more works by Holt in the retrospective exhibition *Nancy Holt: Sightlines*, organized by Alena Williams for the Miriam and Ira D. Wallach Art Gallery at Columbia University, and on view at the UMFA from October 19, 2012-January 20, 2013. Major support for the exhibition is provided by the National Endowment for the Arts and the Graham Foundation for Advanced Studies in Fine Arts.

» Nancy Holt: Sightlines

OPENING CELEBRATION

Thursday, October 18

5 pm | University and UMFA members exhibition preview
6 pm | Public artist talk by Nancy Holt
7 pm | Community celebration Members and Patrons Lounge

View *Sun Tunnels* with Nancy Holt
Saturday, October 20 | 6 pm | Free

Participants must arrange their own transportation. Check www.umfa.utah.edu for directions and travel recommendations.

ON THE COVER | Nancy Holt, *Sun Tunnels* at sunrise (1973-76), detail. Concrete, steel and earth, Great Basin Desert, Utah. Photograph courtesy ZCZ Films/James Fox, 2007. Courtesy Nancy Holt and Haunch of Venison Gallery, London. ABOVE | Nancy Holt, *Sun Tunnels* (1973-76), detail. Concrete, steel, and earth, Great Basin Desert, Utah. Photograph courtesy Nancy Holt and Haunch of Venison Gallery, London.



DALE NICHOLS

Transcending Regionalism

September 28, 2012–March 18, 2013



SPONSORS:

S.J. and Jessie E. Quinney Foundation

UMFA Special Exhibitions Council

Ray, Quinney & Nebeker Foundation

Dale Nichols is recognized as a major American Regionalist alongside artists Grant Wood, Thomas Hart Benton, and John Steuart Curry. The work of these four men, created in the Midwest during the Great Depression, defined a period when artists began to turn toward the local landscape and known narratives in hopes of creating a uniquely American art.

The UMFA is delighted to present *Dale Nichols: Transcending Regionalism*, an exhibition spanning much of the artist's long career. Nichols' early paintings focused on the difficult relationship between Midwest farmers and their land. His stylized landscapes and red barns, representing both shelter and sustenance, honored the agrarian ideal and reflected images of hope for a struggling nation. By the 1940s, Nichols indulged his wanderlust by traveling to Alaska and spending extended periods of time in Guatemala and Mexico creating artwork.

Dale Nichols: Transcending Regionalism will be on view in the UMFA's Great Hall from September 28, 2012-March 18, 2013.

INSET TOP | Dale Nichols, *The Last Load*, 1966, oil on canvas. Arkansas Art Center Foundation Collection.
ABOVE | Dale Nichols, *January*, 1935, oil on canvas. Williams College Museum of Art. Gift of Cole Porter.



HORIZON

Selections from the Guild of Book Workers

October 5–December 30, 2012

The UMFA and the J. Willard Marriott Library Book Arts Program are pleased to present the grand opening of *Horizon*, a traveling exhibition organized by the Guild of Book Workers. This national, non-profit organization is dedicated to sustaining and promoting all aspects of book artistry. The Guild recently invited its members to contemplate themes of the horizon, including the physical horizon, personal horizons, or the horizon of the book as a bound object. The Guild of Book Workers selected fifty-three submitted works in a juried competition, and the Museum is pleased to present them this fall in *Horizon*.

ABOVE | Courtesy Robert Walp. Photo © Mary Rezny. BELOW | Georgia O'Keeffe (American, 1887-1986) *White Primrose*, 1947, oil on canvas. Collection of Diane and Sam Stewart. © 2012 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Evening Primrose

Now on View

> "A flower is relatively small…in a way, nobody sees a flower…so I said to myself, I'll paint what I see, what the flower is to me, but I'll paint it big [so] they will be surprised into taking time to look at it."
>
> ~ Georgia O'Keeffe



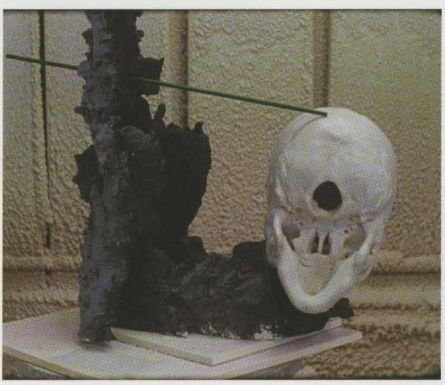
Georgia O'Keeffe's painting, *Evening Primrose* (1947) is currently on loan to the Museum from the Diane and Sam Stewart collection. Perhaps America's most famous female modernist, O'Keeffe spent much of her life in New Mexico painting scenes of the iconic West. View O'Keeffe's *Evening Primrose* this fall in the Art of the American West Gallery on the second floor of the UMFA, and see what inspiring surprise you may find in a seemingly simple flower.



Welcome Whitney Tassie

The Museum is pleased to announce Whitney Tassie as the new Curator of Modern and Contemporary Art at the UMFA. Whitney began her work for the Museum this past August, assuming the important responsibility of trailblazing large, innovative curatorial projects that will examine art and ideas of our own time. Whitney hails from Illinois with a master's degree in Modern Art History, Theory, and Criticism from the School of the Art Institute of Chicago. During her time in Chicago, Whitney developed an impressive resume of creative curatorial practice over almost a decade. The UMFA is thrilled to have such a dedicated curator added to the team. Welcome, Whitney!

Photo detail / Paul Germanos, Chicago





salt 6: Emre Hüner

ABOVE | Emre Hüner, *Aoelian Processes*, 2012, video stills, courtesy the artist and Rodeo Gallery, Istanbul.

BELOW | Emre Hüner, photo courtesy Young Art, 2011.

October 26, 2012-January 13, 2013

The UMFA is pleased to present *salt 6: Emre Hüner*, the sixth installment of the Museum's signature series of exhibitions showcasing contemporary art from around the world. *salt 6: Emre Hüner* will premiere a new film by the Turkish, Berlin-based artist, whose work explores questions surrounding progress, modernity, science fiction, and utopian impulses.



» Artist Talk: A Conversation with Emre Hüner
October 25 | 7 pm

Join us for a conversation with *salt 6* artist Emre Hüner, and welcome back Jill Dawsey, Associate Curator at the Museum of Contemporary Art San Diego. After the conversation, be the first to see the sixth *salt* installation in the gallery.



Affinity Group News

Whether you enjoy regional art or you have a special appreciation for modern and contemporary art, we have a place for you at the UMFA. Donor Affinity Groups are a great way to give to the Museum while connecting with your particular art interest. As an Affinity Group member, you will delve deeper into the world of art through exclusive experiences and access to art experts. Please contact UMFA Manager of Annual Giving, Kate Ithurralde, at 801.585.0464 for more information.

Friends of Utah and Western Art (FUWA)

This select group of collectors, artists, and art enthusiasts is dedicated to seeing the art of Utah and the West flourish at the UMFA.

Annual FUWA Brunch | November 17

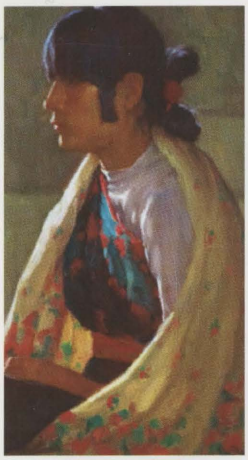
This annual FUWA brunch will be held at the private home of Jody Plant and Louis Borgenicht in Salt Lake City, and will feature a presentation by Curator of the Art of Utah and the West, Donna Poulton.

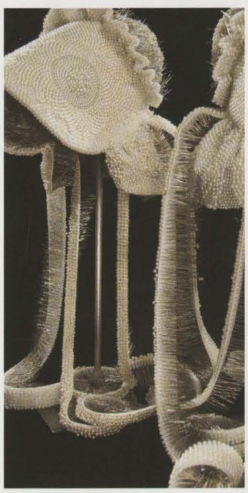
Young Benefactors (YB)

Join the growing number of art aficionados who ensure the stewardship and growth of the UMFA's modern and contemporary art collection.

Annual YB Acquisition Dinner November 2

At this lively annual dinner, YB supporters at the Council Level and higher mingle with friends and cast a vote for the work of contemporary art that will be added to the UMFA's permanent collection.





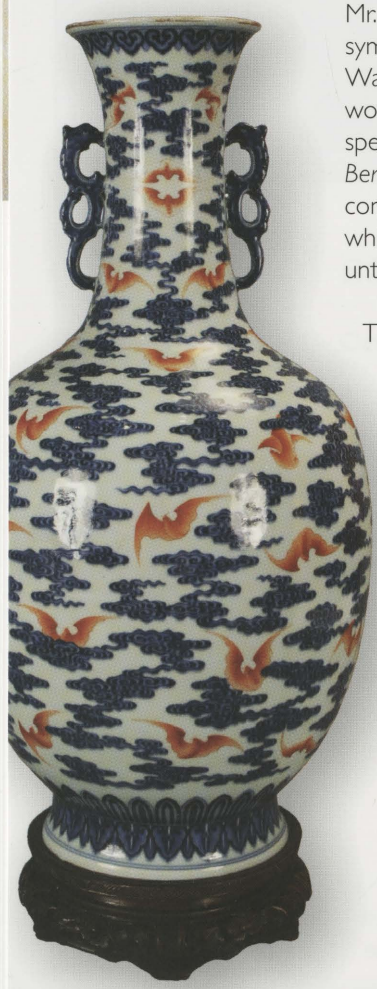
TOP | Young Benefactors Acquisition Dinner. CENTER | Joseph Henry Sharp, (American, 1859-1953), *Untitled*, c. 1920, detail, oil on canvas, Collection of Diane and Sam Stewart. BELOW | Angela Ellsworth, *Seer Bonnets X, XI, XII*, detail, corsage pins, fabric, plastic foam, 2010. Purchased with funds from the UMFA Young Benefactors and the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art.



Bert G. Clift

The UMFA recognizes the late Bert G. Clift (1925-2012), a self-educated connoisseur of Chinese porcelain, and incredible donor and friend to the Museum for four decades.

Mr. Clift developed a fascination for Chinese art, symbolism, and porcelain when living in Japan after World War II. He soon began collecting from galleries around the world, and in 1973 the UMFA showcased his objects in the special exhibition, *Chinese Porcelains in the Collection of Mr. Bert G. Clift*. His collection, gifted by bequest to the UMFA, comprises 219 works from 700-1910 C.E., a date range which spans almost the entire history of Chinese ceramics until the twentieth century.



The UMFA is profoundly grateful to be a beneficiary of Mr. Clift's discriminating taste, artistic passion, and inspiring generosity. His generous bequest to the Museum made it possible for generations of Utahns to enjoy remarkable Chinese art objects.

For information on giving a gift of art or other appreciated asset to the UMFA, please contact Lisa Arnette at 801.585.5356.

ABOVE | Marcia and John Price Museum Building. Photo courtesy of Scot Zimmerman and Monica Holt. RIGHT | Chinese, Qianlong Period *Imperial Vase with Bats and Clouds*, 1736-1795, porcelain, promised gift of Mr. Bert G. Clift.



Give the Gift of Art this Season

You love visiting the Museum, so why not share that experience with friends and family this holiday season? Give them the gift of Museum membership!

The upcoming year will be filled with art and inspiration. As members, your friends and family will enjoy free and unlimited admission to the following exhibitions:

- *5 Blocks*
- *Dale Nichols: Transcending Regionalism*
- *Horizon: Selections from the Guild of Book Workers*
- *Nancy Holt: Sightlines*
- *salt 6: Emre Hüner*
- *Mike Disfarmer: Cleburne County Portraits*
- *Bierstadt to Warhol: American Indians and the West*
- *Martha Wilson*



ABOVE | Andy Warhol (American, 1928-1987), *Sitting Bull*, 1986, detail, serigraph on paper, Diane and Sam Stewart Collection. © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.
BELOW | Mike Disfarmer (1884-1959), *Standing Man in Tie and Shirt Sleeves, Castle Background*, detail, gelatin silver print, purchased with funds from the Dr. James E. and Debra Pearl photograph collection.

TO PURCHASE A GIFT MEMBERSHIP:

Stop by the UMFA's Front Desk or contact UMFA's Membership Office at 801.585.3934

ONGOING

Highlights of the Collection Tour
First Wednesday of every month | 6:30 pm
Saturdays and Sundays | 1:30 pm
Explore the UMFA galleries through a thirty-minute tour with a Museum docent.

OCTOBER

Evening for Educators: *5 Blocks*
Public talk by Damon Rich | October 3 | 5:30 pm
Teachers and others with interest are invited to discover ways to help students of all grade levels explore their built surroundings. Damon Rich, Urban Designer for the City of Newark, New Jersey, will deliver a guest lecture. Funded in part by the StateWide Art Partnership.

***Nancy Holt: Sightlines* Opening Celebration | October 18**
University and UMFA members exhibition preview | 5 pm
Public artist talk by Nancy Holt | 6 pm
Community celebration | Members and Patron Lounge | 7 pm
Join us in celebrating the opening of the retrospective exhibition, *Nancy Holt: Sightlines*. Don't miss your chance to meet the visionary Land artist in person, learn about her artistic practice, and be the first to view her work at the UMFA.

MEMBERS AND PATRON LOUNGE
Your support made this exhibition possible! After Nancy Holt's talk, join fellow Museum members and patrons in an exclusive lounge designed to foster discussion among Museum patrons. Enjoy hors d'oeuvres and libations.

Third Saturday for Families: Masks
October 20 | 1-4 pm
A perennial favorite! Join us this Third Saturday for our annual mask-making art activity in time for Halloween. Costumes welcome! Third Saturday is funded in part by the Salt Lake County Zoo, Arts, and Parks Program (ZAP).

***Sun Tunnels* Viewing with Nancy Holt**
October 20 | 6 pm
Don't miss this once-in-a-lifetime opportunity to view *Sun Tunnels* at sunset with the artist herself. Participants must arrange their own transportation. Please check www.umfa.utah.edu for directions and travel recommendations.

Art Talk: "*Sun Tunnels*: Construction/Reconstruction"
October 23 | 4 pm
This art talk begins with a viewing of Nancy Holt's short film, *Sun Tunnels*, which chronicles her creation of the famous earthwork in Utah's desert. After viewing the film, professors Hikmet Sidney Loe and Paul Stout will give a presentation on their reconstruction work on *Sun Tunnels* in 2010.

Artist Talk: Conversation with *salt 6* artist Emre Hüner
October 25 | 7 pm
Join us for a conversation with *salt 6* artist Emre Huner, and Jill Dawsey, Associate Curator at the Museum of Contemporary Art San Diego. After the conversation, be the first to see the sixth *salt* installation in the gallery.

NOVEMBER

Artist Talk: Jann Haworth
November 1 | 7 pm
American pop artist and pioneer of soft sculpture, Jann Haworth, will discuss her current work and her piece *Charm Bracelet*, the artwork acquired by the Young Benefactors last year.

Event for Educators: Book Arts
November 10 | 10 am-12 pm
Pre-registration required for evening
Keynote address open to the public
Educators of all disciplines and grade levels are invited to explore various styles of book arts. Pre-registration required at artinabox@umfa.utah.edu or 801.581.8336. Funded in part by the StateWide Art Partnership.

Palette to Palate: New Trends in Art and Wine
November 14 | 6:30-8:30 pm
Art Historian Laura Hurtado will guide participants through a tour of six examples of modern and contemporary art, and certified sommelier Michael Roussin will guide a parallel exploration of the influences and flavors of six contemporary wines. Light refreshments will accompany the wine tasting. Register through University of Utah Lifelong Learning at continue.utah.edu or by calling 801.587.5433. $64 | UMFA members $61

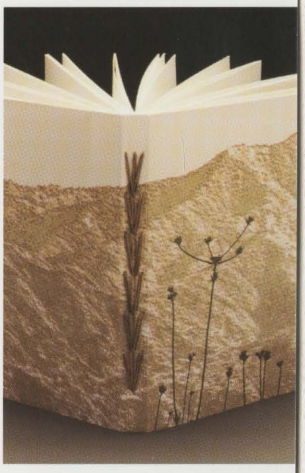
Third Saturday for Families: Print Your Own Postcard
November 17 | 1-4 pm
Get inspiration from the fabulous art books on display and make your own print on a postcard. Funded in part by the Salt Lake County Zoo, Arts, and Parks Program (ZAP).

DECEMBER

Day With(out) Art
December 1 | 11 am-5 pm
The UMFA will participate in the annual observance of World AIDS Day by covering up a selected work of art from the permanent collection.

Artful Afternoon for Families: Winter Solstice
December 15 | 1-4 pm
Celebrate Utah's winter wonderland and solstice with art making, science activities, and fun performances at the UMFA! This free family celebration will take place inside and outside of the Museum, so bring your winter clothes. Funded in part by the Salt Lake County Zoo, Arts, and Parks Program (ZAP).







TOP | Jann Haworth, American, *The White Charm Bracelet*, muslin, batting, purchased with funds from the UMFA Young Benefactors. CENTER | Courtesy of Rebecca Chamlee. Photo © Mary Rezny. BOTTOM | Holt shooting the film *Sun Tunnels*, 1978. Photograph by Lee Deffebach. Courtesy Haunch of Venison Gallery, London.

UMFA
UTAH MUSEUM OF FINE ARTS

THE UNIVERSITY OF UTAH™

Marcia and John Price Museum Building
410 Campus Center Drive
Salt Lake City, Utah 84112-0350

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Hours of Operation

Tuesday–Friday ..... 10 am–5 pm
Wednesdays ..... 10 am–8 pm
Weekends ..... 11 am–5 pm
Closed Mondays and Holidays

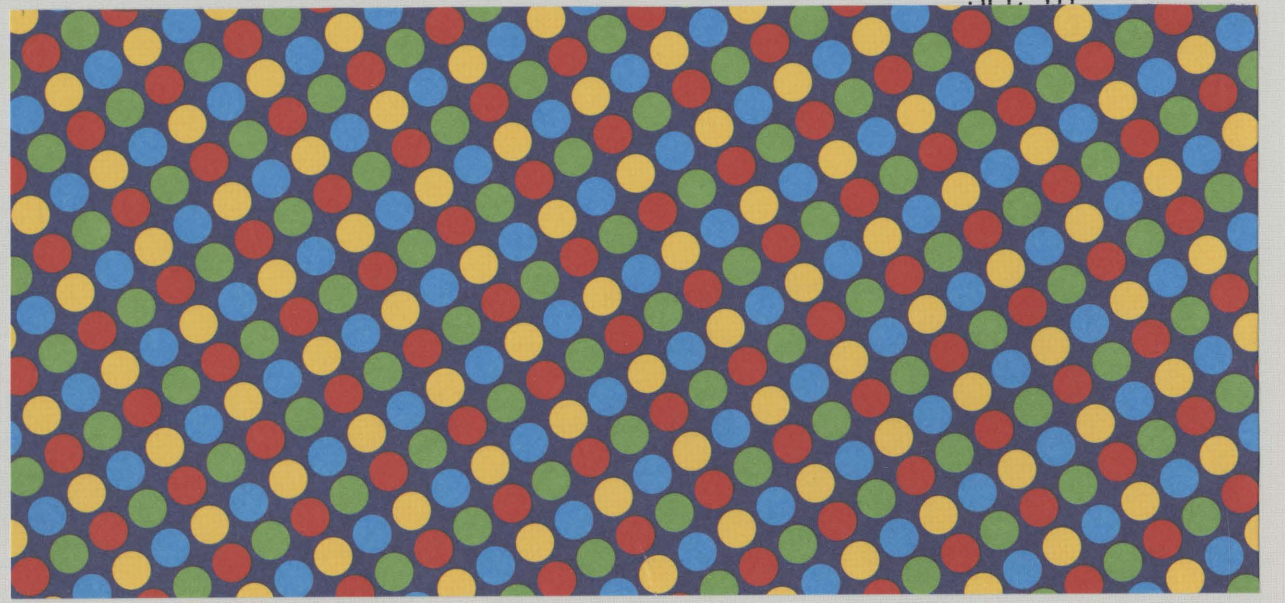
General Admission
(excludes ticketed exhibitions)

UMFA Members ..... FREE
Adults $7
Seniors ..... (ages 65+) $5
Youth ..... (ages 6-18) $5
Children under 6 ..... FREE
U Students/Faculty/Staff ..... FREE
Higher Education Students ..... FREE

Information 801.581.7332
Membership 801.585.0464
Programming 801.581.3580

UMFA is an accessible museum

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Debera Butterfield's REX Outdoors!

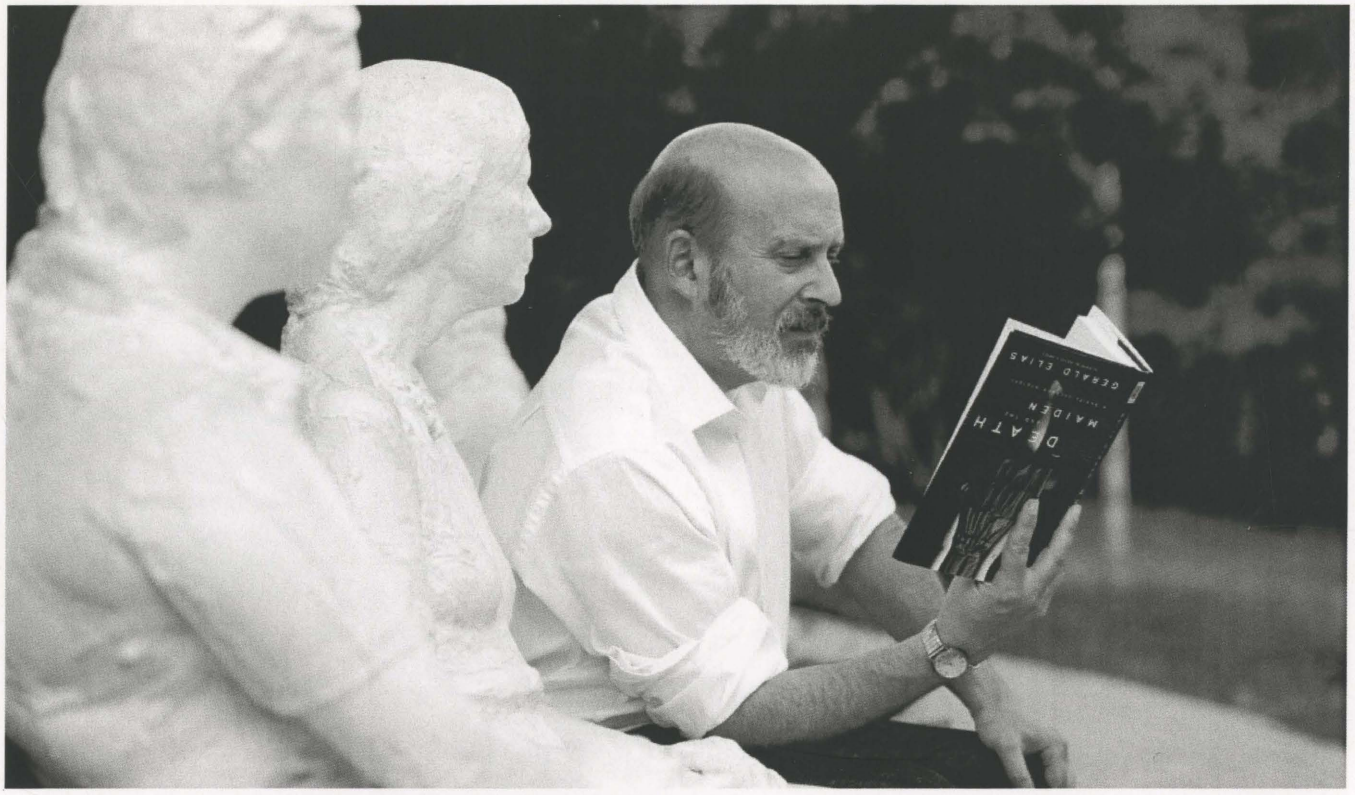


october

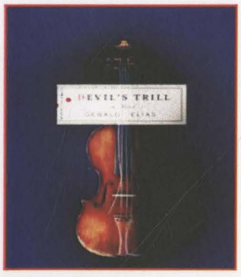
to engage visitors in discovering meaningful connections with the artistic expressions of the world's cultures

su	m	t	w	th	f	s
	1	2 10 am Uintah 1:30 pm Book Club	3 Free Day 10 am Rosepark 11:15 Glendale MS 6:30 pm Highlights Tour 6 pm Bookclub	4 10 am Highland Park 11:15 am Meadowlark	5 10 am Bonneville 11:15 am Meadowlark	6 1:30 pm Highlights Tour
7 1:30 pm Highlights Tour	8 Museum Closed	9 10 am Riley 11:15 am Whittier	10 10 am Riley	11 10 am North Davis	12 10 am Bonneville	13 10:30 Adult Team 1:30 pm Highlights Tour
14 1:30 pm Highlights Tour	15 Museum Closed	16 10 am Jackson	17	18	19 10 am Grace Lutheran 11 am Memory Tour	20 1:30 pm Highlights Tour 1 pm 3rd Saturday
21 1:30 pm Highlights Tour	22 Museum Closed	23 10 am Emerson Elem	24 10 am Emerson 11:15 am Nibley Park 3 pm Memory Tour	25 10 am Hawthorne 11:15 am Washington	26 10 am Rosepark	27 1:30 pm Highlights Tour
28 1:30 pm Highlights Tour	29 Museum Closed	30 10 am Wasatch	31			

UMFA Book Club **Uniting literature with art at the Utah Museum of Fine Arts**



The UMFA Book Club presents a lecture from Gerald Elias, author of *Devil's Trill*



Utah Humanities Council
Expanding minds—one story at a time

"What kind of idea are you?"
Utah Humanities Book Festival
Expanding Minds - One Idea at a Time

UMFA
UTAH MUSEUM OF FINE ARTS

Wednesday, October 17 | 7–8:30 pm
UMFA Katherine W. and Ezekiel R. Dumke, Jr. Auditorium
Free and open to the public

Explore the dark recesses of the classical music world with author Gerald Elias as he discusses his award-winning murder mystery, *Devil's Trill*. Find out the centuries-old diabolical origins of the book's title from which Elias spins an intricate tale of a stolen Stradivarius, a cutthroat violin competition, and the murder of the archrival of our unique sleuth, the blind, cantankerous violin teacher, Daniel Jacobus.

Elias, former associate concertmaster of the Utah Symphony, will perform highlights from the music described in *Devil's Trill* on his violin to illuminate the discussion at this special multi-media event.

The UMFA is delighted to host this Utah Humanities Council Program.

Devil's Trill is the newest addition to the UMFA Book Club's featured book list. To learn more, visit www.umfa.utah.edu/bookclub or call 801.581.3580.

410 Campus Center Drive | Salt Lake City, UT 84112-0350 | www.umfa.utah.edu
www.geraldelias.com | www.utahhumanities.org | ABOVE: Thomas Ahern photo

THE UNIVERSITY OF UTAH

Dear docents, we would love to have you attend this event which will be hosted by the Book Club at the Museum.



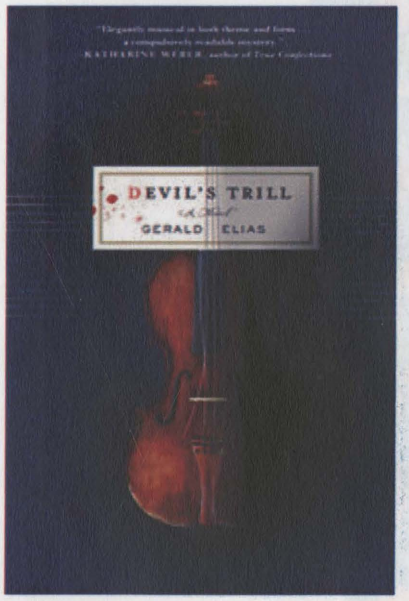
Gerald Elias

Devil's Trill

The Utah Museum of Fine Art Book Club hosts mystery author Gerald Elias. Elias will discuss his book Devil's Trill

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Date: Wednesday, Oct. 17, 2012
Time: 7:00 pm
Location: Auditorium, Utah Museum of Fine Arts, University of Utah 410 Campus Center Drive Salt Lake City, UT 84112

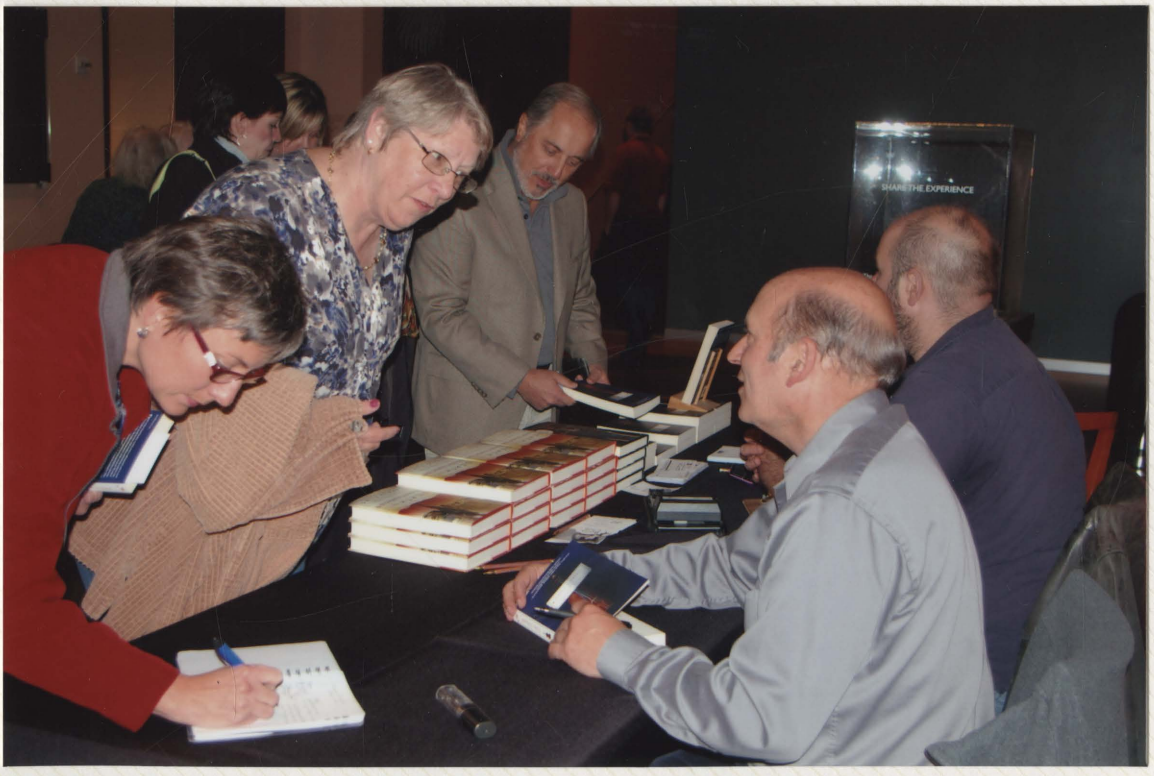


Daniel Jacobus lives in self-imposed exile in rural New England. He spends his time chain smoking and berating students in the hope that they will flee. Jacobus, however, is drawn back into the world he left behind when he decides to attend the Grimsley Competition at Carnegie Hall. The winner of this competition is granted the honor of playing the 'Piccolino Stradivarius,' a uniquely dazzling violin that has brought misfortune to all who possessed it over the centuries. Nine-year-old Kamryn Vander wins the competition, but before she can get an opportunity to play the priceless violin, it is stolen. Jacobus becomes the primary suspect and with the help of his friend and former musical partner Nathaniel Williams, and his new student, Yumi Shinagawa, sets out to prove his innocence.

A graduate of Yale, Gerald Elias has been a Boston Symphony violinist, Associate Concertmaster of the Utah Symphony, adjunct professor of music at the University of Utah, first violinist of the Abramyan String Quartet, and Music Director of the Vivaldi Candlelight concert series. He is also the author of Devil's Trill, selected by Barnes and Noble for their 2009 Discover Great New Writers catalog, and Danse Macabre, hailed as one of the top five mysteries in 2010 by Library Journal.

Book Club at the Museum is an exciting program that unites art with literature. The program is for existing book clubs. After they read a featured book, they take a docent guided tour of the Museum which connects themes in the book to works in the UMFA's collection. An online Discussion Guide is also offered for each featured book to help facilitate conversation at the book club meetings which then enhance the Book Club tour at the Museum. For more information, visit http://umfa.utah.edu/bookclub.




SHARE THE EXPERIENCE





Gerald Elias & Gladys Muren


Uniting literature with art at the Utah Museum of Fine Arts
UMFA
Book Club
INTERESTED?
UMFA
UTAH MUSEUM
FINE ARTS
Book Club
JONATHAN HARR
Step Four: Schedule a museum tour!
DELL


Devil's Trill
Free 5-minute tours
start here
after program and
book signing



Geri Siegel & Courtney Daggy



Chauncey, Margorie, Roseanne & Loren Triolo


ASK ME!
UMFA BOOK CLUB
DOCENT
Docent
Roxanne Hunt
art


ASK ME!
UMFA BOOK CLUB
DOCENT








BOOK FESTIVAL



Mary Ann S.








ASK ME!
LIMFA BOOK CLUB
DOCENT


ASK ME!

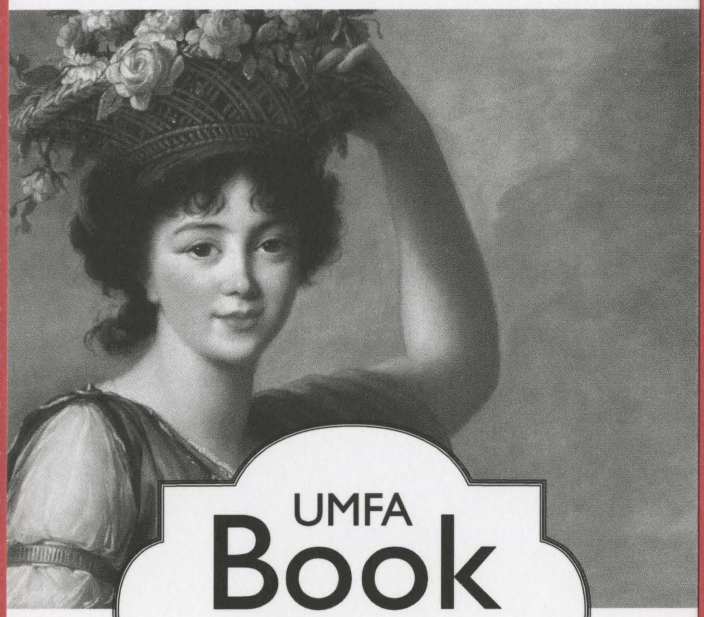





European • 18th & 19th Centuries



Uniting literature with art at
the Utah Museum of Fine Arts



UMFA Book Club

Choose a book to read. Then, view related artwork on a Book Club Tour. Area book groups, this is for you!

INTERESTED?

Visit www.umfa.utah.edu/bookclub
or call 801.581.3580

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Marie Louise Elisabeth Vigee-Lebrun, French, *Princess Eudocia Ivanovna Galitzine (nee Ismailoff) as Flora*, 1755 to 1842, detail, oil painting. Gift of Val A. Browning.


Uniting literature with art at the Utah Museum of Fine Arts
UMFA
Book Club
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JONATHAN HARR
The Madonnas of Leningrad
Madame Vigée Lebrun
Schedule a museum tour!

Gladys & Jody


ART
ART
Ink
Ink

Book Club at the Museum

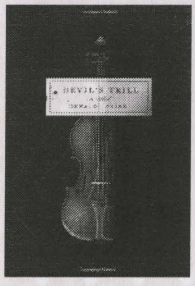
Uniting literature with art at the Utah Museum of Fine Arts

Choose a book to read. Then see related art at the Museum on a Book Club Tour.

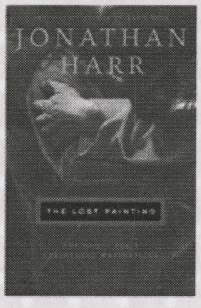
WHAT IS *BOOK CLUB AT THE MUSEUM*?

Book Club at the Museum is an exciting program that unites art with literature. This program is designed for existing book clubs to read a featured book and then come as a group to the Museum to view art that relates to the book. An online Discussion Guide is offered for each featured book to facilitate conversation at the book club meetings and to enhance the Book Club tour at the Museum. Trained UMFA docents will guide discussion-based tours which last approximately one hour.

FEATURED BOOKS: (CLICK BOOK IMAGE FOR MORE INFORMATION)



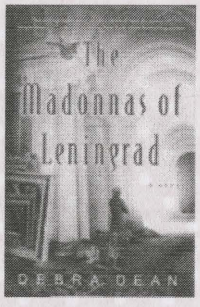
Devil's Trill by Gerald Alias



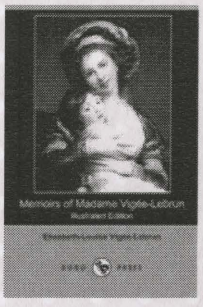
The Lost Painting: The Quest for a Caravaggio Masterpiece by Jonathan Harr



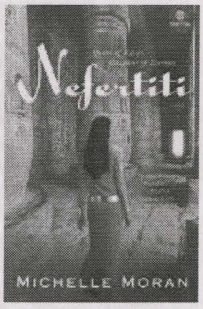
Strapless: John Singer Sargent and the Fall of Madame X by Deborah Davis



The Madonnas of Leningrad by Debra Dean



Memoires of Madame Vigée Lebrun translated by Lionel Strachey



Nefertiti by Michelle Moran

HERE'S HOW IT WORKS:

1. Select one of the featured books and download its accompanying Discussion Guide.
2. Read the book in your book club and use the Discussion Guide to facilitate conversation.
3. Make a reservation to bring your book club members to the Museum for a Book Club guided tour. Please call **(801) 581-3580** to make your reservation at least two weeks in advance.
4. A gallery educator (docent) will show you how the featured book connects with works of art in the Museum's permanent collection. (Note: some featured books are selected for temporary exhibitions.) Campstools can be provided for seating. Please bring your copy of the book with you on your tour.

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Upcoming Contemporary Art Talks

Don't miss out on these amazing opportunities at the UMFA

***Nancy Holt: Sightlines* Opening Celebration**
Thursday, October 18
University of Utah and UMFA members exhibition preview | 5 pm
Artist talk by Nancy Holt | 6 pm
Community celebration and Patrons' Lounge | 7 pm
Join fellow UMFA members in celebrating the opening of the retrospective exhibition, *Nancy Holt: Sightlines,* orga Miriam and Ira D. Wallach Art Gallery and curated by Alena Williams. All guests will have the chance to see the vis artist Nancy Holt in person, learn about her artistic practice, and be among the first to view her work in the UMFA. **anticipated to be very popular; please arrive early to ensure seating at the talk.**
After Nancy's lecture enjoy hors d'oeuvres and libations in a private Patrons' Lounge designed to foster discussion : members. (Active Museum membership is required for entry into the Patrons' Lounge.)

Art Talk: "*Sun Tunnels*: Construction/Reconstruction"
Tuesday, October 23 | 4-5:30 pm
This art talk begins with a viewing of Nancy Holt's short film, *Sun Tunnels*, which chronicles her creation of the far in Utah's desert. After viewing the film, professors Hikmet Sidney Loe and Paul Stout will give a presentation on th reconstruction work on the *Sun Tunnels* in 2010.

Conversation with *salt 6* artist Emre Hüner
Thursday, October 25 | 7 pm
Join us for a conversation with *salt 6* artist Emre Hüner, and welcome back Jill Dawsey, Associate Curator at the M Contemporary Art San Diego and *salt 6: Emre Hüner* guest curator. After the conversation, be the first to see the s installation in the gallery.

Young Benefactors' sponsored talk by Jann Haworth
Thursday, November 1 | 7 pm
American pop artist and pioneer of soft sculpture, Jann Haworth, will discuss her current work and her piece *Charr* artwork acquired by the Young Benefactors in 2011.

Image Credits: Holt shooting the film *Sun Tunnels,* 1978. Photograph by Lee Deffebach. Courtesy Haunch of Venison Gallery, London.



Nancy Holt, Marjorie Powis & Bizzi Drinkaus

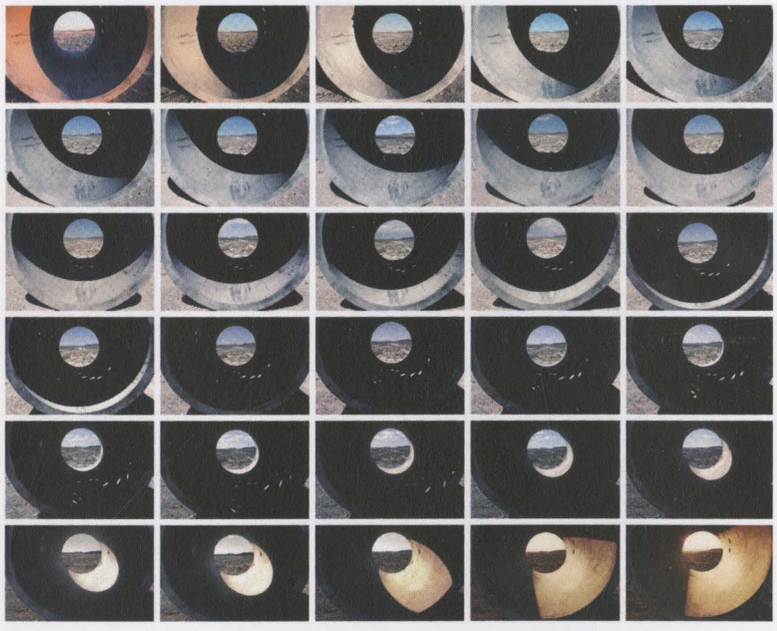




Nancy Holt, Marjorie Powis & Bizzi Drinkaus

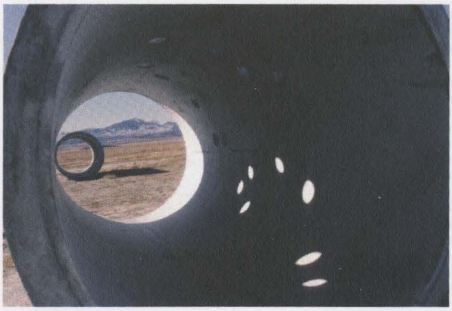


Sun Tunnels Self-Guide



Nancy Holt, *Sunlight in Sun Tunnels*, 1976, thirty photographs of sunlight and shadow in one tunnel, photographed every half hour from 6:30 am to 9:00 pm, July 14, 1976. Composite from original 35 mm color transparencies, printed 2010. Courtesy of the artsit and Haunch of Venison, London. © Nancy Holt, licensed by VAGA, New York.

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Sun Tunnels consists of four massive concrete tunnels, each eighteen feet long and nine feet in diameter, laid out in the desert in an open X configuration. On the solstices, the tunnels frame the sun as it passes the horizon at sunrise and sunset. In the top of each tunnel, Holt drilled small holes to form the constellations of Draco, Perseus, Columba, and Capricorn. These holes, and the tunnels themselves, act as frames or lenses through which the visitor can view the surrounding sky and landscape of the Great Basin Desert.

To create her 1978 film *Sun Tunnels*, Holt camped for days on end in the barren desert. In Holt's cinematic and photographic documents currently on view at the Utah Museum of Fine Arts, we can observe myriad nuances of light and shadow inhabiting the installation over time. But to fully experience this important work of Land art, climb into the tunnels, view the surrounding landscape through the cylindrical frames, and feel the desert air in Utah's Great Basin.

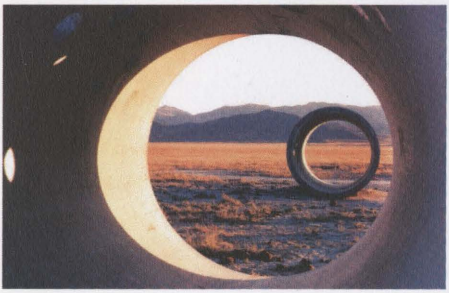
ABOVE IMAGES | Nancy Holt, *Sun Tunnels*, (1973-1976), concrete, steel and earth, Great Basin Desert, Utah. Photographs by Nancy Holt, images courtesy of the artist and Haunch of Venison, London. © Nancy Holt, licensed by VAGA, New York.

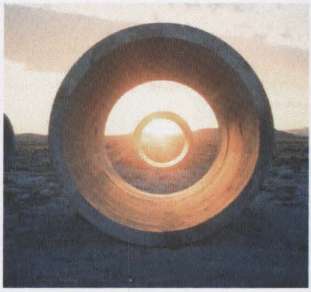
Experiencing *Sun Tunnels*

Walk around *Sun Tunnels*. As you walk, spend some time surveying the tunnels from up close and from a distance. Look through them. Experience the interior of the tunnels and the perforations in them. Listen. Notice the way the change in the time of day, weather, or angle of the sun affect your perception. Look at the view of the surrounding landscape beyond the tunnels. Then look at the same area of landscape through a tunnel. How does the cylindrical frame change your personal experience of the landscape? Do you notice new things about the landscape when looking at a defined viewpoint?

Sun Tunnels responds to the orientation of the earth and celestial bodies. How does the changing angle of the sun affect your perception? As you explore the tunnels, do you feel a different relationship to the earth and sky?

Sun Tunnels is a site specific work of Land art. The site itself was a very important consideration for the artist. Reflect on your journey to this site. How did traversing a distance of remote, untamed land make you feel? How does this impact the meaning of the work?





ABOVE IMAGES | Nancy Holt, *Sun Tunnels*, (1973-1976), concrete, steel and earth, Great Basin Desert, Utah. Photographs by Nancy Holt, images courtesy of the artist and Haunch of Venison, London. © Nancy Holt, licensed by VAGA, New York.

Tips for your visit

Consider the time of day and the weather. Fill up your gas tank before you go. Consider bringing a camera, a sketchbook, a blanket, sunscreen, lots of water, snacks, sensible shoes, and a hat. Tell someone where you are going and when to expect your return.

A trip out to *Sun Tunnels* is an unforgettable adventure, but please remember that you are undertaking this journey at your own risk. As with any trip to the desert, be prepared for unpredictable weather or automobile occurrences. Approach possible flash flood areas with caution. Phone reception may be spotty.

Nancy Holt, the creator of *Sun Tunnels*, extends an invitation to stop by and experience the structure—and to even camp out on her land. "But please," she asks, "leave everything the way you found it."



Holt shooting the Sun Tunnels, 1978. Photo by Lee Deffebach. Courtesy of Haunch of Venison, London. © Nancy Holt, licensed by VAGA, New York.

Written directions and invitation courtesy of: http://users.wirelessbeehive.com/~paw/SUNTUNNELS.HTML. Driving map courtesy of: AGRIC, DIGIT Lab, ESRI / The contents of this map are approximate. UMFA nor the DIGIT Lab are responsible for road closures and conditions which may be encountered using the map.



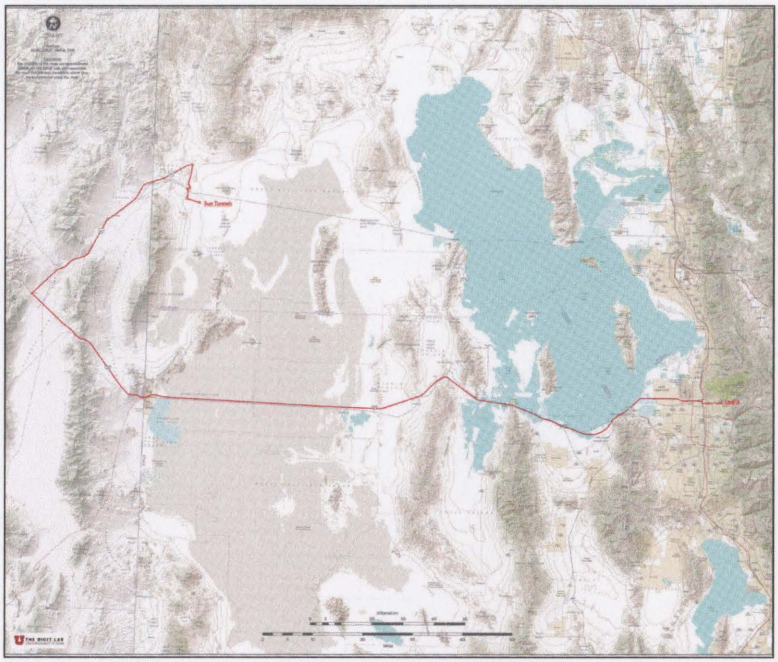


Nancy Holt (American, born 1938)
Sun Tunnels
1973–76
Site: Great Basin Desert, Utah
Materials: Concrete, steel, earth
Overall dimensions: 9 feet 3 inches x 68 feet 6 inches x 53 feet
Diagonal length: 86 feet
Each tunnel: 18 feet l inch x 9 feet 3 inches diameter

Nancy Holt is most widely known for her large-scale artwork *Sun Tunnels* (located in Lucin, UT); however, she has created works in public places all over the world. The artist's interest in light, perspective, time, and space certainly influenced her photographs, films, sculpture, and installation art, but perhaps it is most magnificently illustrated in her Land art. Land art emerged in the 1960s, coinciding with a growing ecology movement in the United States, which asked people to become more aware of the impact they can have on the natural environment. Land art changed the way people thought of art; not only did it take art out of the gallery and museum, but it also took art out of the market. Many Land art sites are located in remote, uninhabited regions. We are lucky that such an influential work of art is within a day's drive from the UMFA.

ABOVE IMAGES | Nancy Holt, *Sun Tunnels*, (1973-1976), concrete, steel and earth, Great Basin Desert, Utah. Photographs by Nancy Holt, images courtesy of the artist and Haunch of Venison, London. © Nancy Holt, licensed by VAGA, New York.

Directions to *Sun Tunnels*

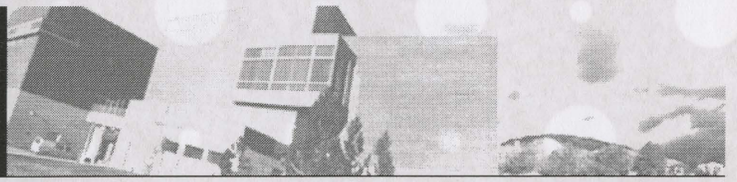


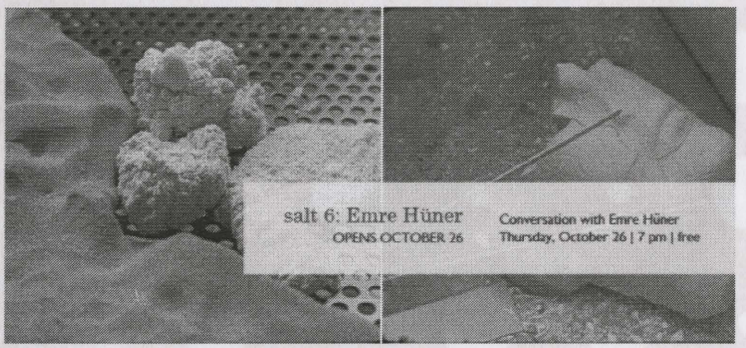
Drive time from Salt Lake City is about 4 hours.

- Take I-80 west from Salt Lake City through Wendover to Oasis, Nevada.
- At Oasis, take Nevada Highway 233 through Montello, Nevada (last gas, water, food, lodgings) back into Utah where the road becomes Utah Highway 30.
- About 10 miles past the state line is a sign for Lucin. There are two gravel roads on the right. Take the first one for five miles to Lucin.
- Cross the railroad tracks and continue on the same road for about two miles.
- Turn left and proceed about two miles and then right for 3/4 mile to *Sun Tunnels*. There is a parking area at the end of the road.

84604
ACID & LIGNIN FREE © 2011 DCWV INC.

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Art Talks at the UMFA

Check out these upcoming talks at the UMFA

Art Talk: "*Sun Tunnels*: Construction/Reconstruction"
Today, October 23 | 4-5:30 pm
This art talk begins with a viewing of Nancy Holt's short film, *Sun Tunnels*, which chronicles her creation of the far in Utah's desert. After viewing the film, professors Hikmet Sidney Loe and Paul Stout will give a presentation on th reconstruction work on the *Sun Tunnels* in 2010.

Conversation with *salt 6* artist Emre Hüner
Thursday, October 25 | 7 pm
Join us for a conversation with *salt 6* artist Emre Hüner, and welcome back Jill Dawsey, Associate Curator at the M Contemporary Art San Diego and *salt 6: Emre Hüner* guest curator. After the conversation, be the first to see the s installation in the gallery.

Artist Talk: "Everything in the Shot"
Young Benefactors' sponsored talk by artist Jann Haworth
Thursday, November 1 | 7 pm
American pop artist and pioneer of soft sculpture, Jann Haworth, will discuss her current work and her piece *Charr* artwork acquired by the UMFA Young Benefactors in 2011.

Image Credits: Emre Hüner, *Aeolian Processes*, 2012, video stills, courtesy the artist and Rodeo Gallery, Istanbul.

art in sight.

UMFA docent & volunteer newsletter — november 2012

from amy...

The staff in the PPES department are thrilled to welcome thirteen new docents to the UMFA's docent group. This is one of our biggest classes in the last ten years. I enjoyed meeting with each of the new docents during the interview process. One of the striking things about this group, besides the presence of three men, is the diverse paths people took that led them to our doors.

Some of the new docents have or are about to retire and being part of the UMFA has long been an item on their to-do list. Others work and have found creative ways of incorporating their docent training into their professional lives. Many people studied art and art history throughout their lives but this is their first opportunity to immerse themselves in their interests.

Please join me in extending a warm welcome to these newest members of the UMFA's volunteer and docent program. We wish all thirteen of you a great journey through your training year and beyond.



From Left to Right: David, Richard, Kirk, Polly, Kathy, Kimberly, Barbara, Nancy, Amelie, Margaret, Terry
Not pictured: Kathy, Stephanie

contact us

kerry director of ppes	801.585.7190 kerry.ogrady@umfa.utah.edu
annie art in a box coordinator	801.585.5168 aburbidgeream@umfa.utah.edu
virginia curator of education	801.585.7163 vcatherall@umfa.utah.edu
amy volunteer coordinator	801.585.9875 aedwards@umfa.utah.edu
joanna education assistant	Joanna.Walden@umfa.utah.edu 801.581.4405
university outreach ali docent & tour coordinator	801.581.3580 alexandra.monjar@umfa.utah.edu
tracey teacher resource center	801.581.8336 tracey.matthews@umfa.utah.edu

Please bring a shelf-stable food to the November Monthly Meeting. All food will be donated to the Utah Food Bank.

NO GLASS CONTAINERS

november

to engage visitors in discovering meaningful connections with the artistic expressions of the world's cultures



Marjorie Powis & Harsha Acharya



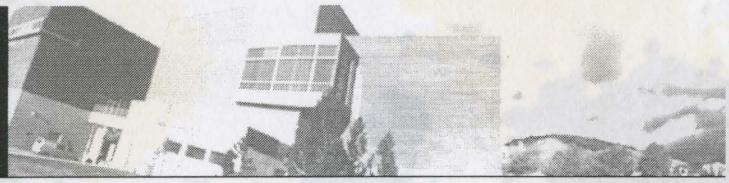


Yoko & Carolyn

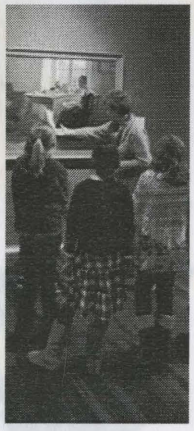
Brigette, Courtney, Lynda

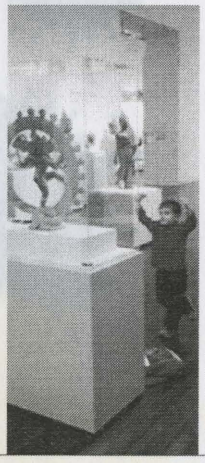


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November at the UMFA

Dear Members and Friends,

On the calendar, Thanksgiving Day appears just once, but at the UMFA Thanksgivin day! We are so grateful for you, our members and friends, whose continued dedicatic makes it possible for us to provide the campus and community with meaningful conn world-class art.

The Museum is closed on Thanksgiving, but bring your family and friends to the Mu Friday and take advantage of the 10% discount UMFA Members receive at the Muse Cafe. Hope to see you in the galleries soon!

Many thanks,

Kate

Kate Ithurralde
Manager of Annual Giving

UPCOMING EVENTS

Chamber Music Series featuring the University of Utah Graduate Quartet
Wednesday, November 7 | 7 pm
This premier ensemble will play Beethoven's String Quartet Opus 59 no. 1, a forty-m that--due to its intricate and elaborate harmonic and rhythmic structure--was far ahea when it premiered in 1808. Now considered one of the most influential chamber worl a rare treat to hear the piece performed.

Event for Educators: Book Arts
Saturday, November 10 | 10 am-12 pm
Educators of all disciplines and grade levels are invited to explore various styles of bo Pre-registration required at artinabox@umfa.utah.edu or 801.581.8336. Space is li part by the StateWide Art Partnership.

Palette to Palate: New Trends in Art and Wine
Wednesday, November 14 | 6:30-8:30 pm
Art Historian Laura Hurtado will guide participants through a tour of six examples of contemporary art, and certified sommelier Michael Roussin will guide a parallel explo influences and flavors of six contemporary wines. Light refreshments will accompany Register through University of Utah Lifelong Learning at continue.utah.edu or by ca 801.587.5433.

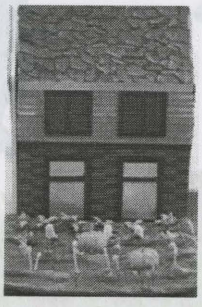
Third Saturday for Families: Print Your Own Postcard
Saturday, November 17 | 1-4 pm
Get inspiration from the fabulous art books on display and make your own print on a Funded in part by the Salt Lake County Zoo, Arts, and Parks Fund.

Highlights of the Collection Tour
6:30 pm on the first Wednesday of the month and 1:30 pm on all Saturdays and with general Museum admission
Experience the UMFA galleries through a thirty-minute tour with a docent.
No pre-registration necessary.

EXHIBITIONS

Horizon: Selections from the Guild of Book Workers
On view through December 30
Whether by contemplating the apparent horizon, personal horizons, or the horizon of binding or an object, this exhibition showcases the current work of the members of th Workers while offering a glimpse into what is just beyond. Guild of Book Workers m invited to interpret "horizon" as broadly or as narrowly as they wish.





salt 6: Emre Huner

On view through January 13, 2013

salt 6: Emre Huner features the premier of a new film by the Turkish, Berlin-based a work explores questions surrounding progress, modernity, science fiction, and utopiar

Nancy Holt: Sightlines

On view through January 20, 2013

Nancy Holt: Sightlines will offer an in-depth look at the early projects of this importa artist whose pioneering work falls at the intersection of art, architecture, and time-bas the late 1960s, Holt has created a far-reaching body of work, including Land art, film site-specific installations, artist's books, concrete poetry, and major sculpture commis

Dale Nichols: Transcending Regionalism

On view through March 18, 2013

Recognized as one of the four major Regionalist artists, Dale Nichols created artwork during the Great Depression, when he turned toward the local landscape in hopes of uniquely American art. This exhibition showcases more than twenty paintings that spa artist's long career.

5 Blocks

On view through April 21, 2013

5 Blocks is an exhibition of youth artwork created by students at Hawthorne Element High School in collaboration with UMFA educators.

By investigating a five-block area near their school, students examined how we shape live in and how those spaces shape us.

IMAGE CREDITS: Images courtesy of Cris Baczek and Steven Streeter.



HAWTHORNE
ELEMENTARY SCHOOL



Coinciding with the 100 year anniversary of Hawthorne Elementary School, students in Sheri Sohm's 4th grade Extended Learning Program explored the neighborhood surrounding their school in an exciting discovery of the past and present. They examined buildings and structures, natural landscapes, and small things typically overlooked. Searching with their five senses, students explored their neighborhood as a living organism where people live and affect their community: a dynamic place of change.

Students met with members of the community, posing the question: *Why do places change?* The students uncovered how community decisions are made, and how they can become more actively involved in shaping their neighborhood. The installation and the adjacent collage are a record of their discoveries.





5 Blocks is the result of a collaboration between Hawthorne Elementary School in Salt Lake City and Granger High School in West Valley City. The daring constructions and creative visions presented in this exhibition investigate *the built environment*—the design, development and management of buildings, spaces, and places. Over the course of the spring 2012 semester, students explored a five block area near their school and considered how we shape and are shaped by the spaces in which we live. They thought about the history and design of their community, discussed the growth and development promoted by policymakers and community members, and reflected on their experiences at places of recreation and culture.

During the planning of this exhibition, UMFA educators consulted with nationally recognized artist and design educator Damon Rich, founder of the Center for Urban Pedagogy (CUP) and Chief Urban Designer for the City of Newark, New Jersey, to pilot new curricular approaches to connect the Museum's education programs to architecture and planning in Utah.

"The culminating experience encouraged students to work together to create art that reflected what they learned and how they felt about their community."

—Sheri Sohm, 4th Grade Teacher
Hawthorne Elementary School,
Salt Lake City School District

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Utah Division of arts & museums
ART WORKS.
Williams.

DALE NICHOLS

Transcending Regionalism



Dale William Nichols (1904-1995)

I. The Life and Career of Dale Nichols

- Life
  - Born in David City, Nebraska (a small town)
- Career
  - Printmaker, illustrator, watercolorist, designer, writer and lecturer
  - Studied at the Chicago Academy of Fine Arts, the Art institute of Chicago with Carl Werntz, and with Joseph Binder in Vienna.
  - During his career, he had eighteen solo exhibitions and exhibited in more than eighty regional and national exhibitions (including the Century of Progress in Chicago and five World's Fairs).
  - His painting *The End of the Hunt* (1934) won the Hearst Award at an exhibition at the Art Institute of Chicago.
  - The first Carnegie visiting professor of art at the University of Illinois (1930-40).
  - Succeeded Iowa artist Grant Wood as art editor of the *Encyclopedia Britannica* (1942-48).
  - As an early champion of good art in advertising and illustration, he created artwork for direct-mail industrial advertising (1930s and 40s).
    - His books *A Philosophy of Aesthetics* (1935) and *Figure Drawing* (1957) elaborate on his theories of artful illustration.
  - In the 1960s, Nichols traveled to Guatemala where he was much impressed by the lushness of the landscape, and by Spanish and Mayan culture. Even as he incorporated Guatemalan themes into his artwork, the artist still often painted from memory scenes of the rural Midwest.

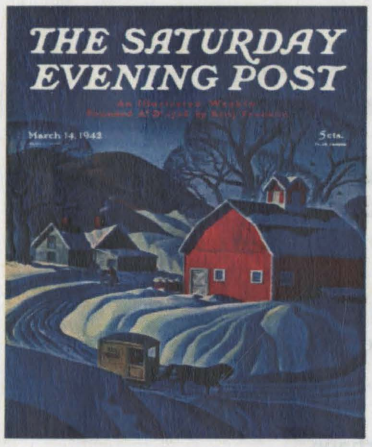
II. Historical Background: Modernism in the Early 20th Century

- Between the two World Wars (1914-18, and 1939-45 respectively), the United States suffered a financial depression (1929-39). This was an era of hardship socially, politically and economically, felt by the country at large as well as the individual.
- Modernist art tended to value style and ideas over subject matter and visual narrative; art was often abstract and highly conceptual (Picasso, Braque, Mondrian, Duchamp).
  - The art scene was international and metropolitan (Paris and New York City were global hubs of artistic production)
  - But, there was a popular American backlash in the 1930s against Europe and "the big city," which were viewed as out of touch with the average individual (different moral values, economic goals and needs).
    - Edward Hopper:
      - "The question of value of nationality in art is perhaps unsolvable. In general it can be said that a nation's art is greatest when it most reflects the character of its people. The domination of France in the plastic arts has been almost complete for the last thirty years or more in this country. If an apprenticeship to a master has been necessary, I think we have served it. Any further relation of such a character can only mean humiliation to us. After all, we are not French and never can be, and any attempt to be so is to deny our inheritance and to try to impose upon ourselves a character that can be nothing but a veneer upon the surface (*Oral History Interview with Edward Hopper,* June 17)."

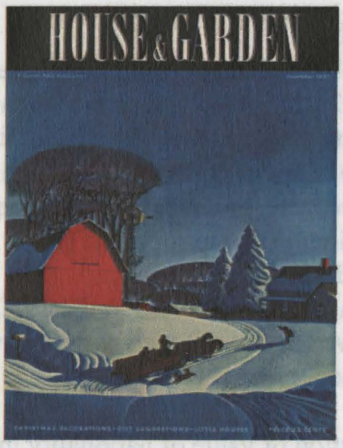
- The *Regionalist* movement was one answer to domestic sentiment; Regionalists focus on visual narratives relevant to the "average" American (particularly those in rural, small towns of the Midwest).
    - Work ethic, hometown values and familiar scenes

III. Regionalism

- Primary characteristics of the movement
    - Most popular c. 1930s
    - Rejected city life and rapidly developing technology; Regionalist subject matter favors scenes of rural life and manual labor.
    - The so-called "Regionalist Triumvirate"
        - Grant Wood in Iowa (most famous for his *American Gothic,* 1930)
        - Thomas Hart Benton in Missouri
        - John Steuart Curry in Kansas
- Regionalism as Social Realism
    - Fighting **"beautiful art" with the ugly realities of contemporary life.**
    - Focusing on concrete experience, rather than philosophical ideals
        - With fond memories of his childhood on the neighborhood farm in Nebraska, Nichols continued to be influenced by his affection for his native Midwest. "Farm life was all I knew for the first 20 years of my life. In painting these canvases, I felt again the vastness of endless skies, experienced again the penetrating cold of Nebraska's winters, lived again as farmers live... In spirit, I am very much a farmer," Nichols has said.



Dale Nichols, *Mail Wagon in Snowy Landscape,* for the *Saturday Evening Post,* 1942

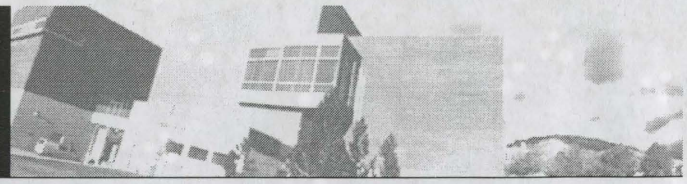


Dale Nichols, *House and Garden* cover, December 1937

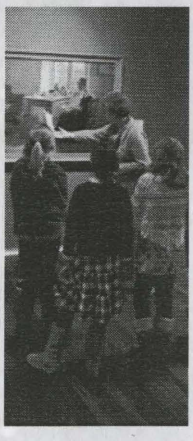


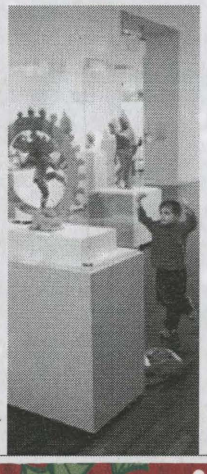
Dale Nichols, *The End of the Hunt,* 1934

UMFA
UTAH MUSEUM OF FINE ARTS









December at the UMFA

Dear Members and Friends,

This holiday season consider giving a gift that will last all year. A UMFA your friends, family members, and colleagues twelve months of free, unl Museum, plus other great benefits. Stop by the UMFA's front desk or co at 801.585.3934 to purchase a gift membership.

Wishing you a warm holiday season!

Best,

Kate

Kate Ithurralde
Manager of Annual Giving

MEMBERS-ONLY BENEFITS

One-Day Extra Holiday Discount at the Museum Store
Saturday, December 15
Come to the UMFA in search of inspiration and discover the perfect holi members will receive an extra 5% off—for a total of 15% off—all regula Museum Store. Proof of membership required.

UPCOMING EVENTS

Chamber Music Series featuring the University of Utah Wind Quart
Wednesday, December 5 | 7 pm
Listen to the musical stylings of a wind quartet from University of Utah include Woodwind Quartet by Yuri Levitin, Quartet by Karl Goepfart, an Janacek.

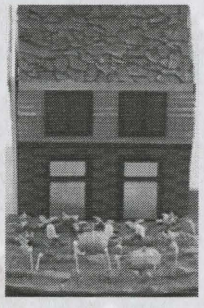
2012 Holiday Market
Saturday, December 8 | 11 am-5 pm
Give the gift of art this holiday season as the UMFA hosts the 2012 Holi work of select local artisans. Museum visitors will have the opportunity t learn about their creative process, and discover the artistic motivation bel items include jewelry, textiles, pottery, letterpress, and other one-of-a-kin Complimentary gift wrapping provided.

Artful Afternoon for Families: Winter Solstice
Saturday, December 15 | 1-4 pm
Celebrate Utah's winter wonderland and solstice with art making, science performances at the UMFA. This free family celebration takes place insi Museum, so bring your winter clothes. Funded in part by the Salt Lake C Program (ZAP).

Highlights of the Collection Tour
6:30 pm on the first Wednesday of the month and 1:30 pm on all Sa with general Museum admission
Experience the UMFA galleries through a thirty-minute tour with a docen No pre-registration necessary.

EXHIBITIONS





Horizon: Selections from the Guild of Book Workers

On view through December 30

Whether by contemplating the apparent horizon, personal horizons, or th binding or an object, this exhibition showcases the current work of the m Workers while offering a glimpse into what is just beyond. Guild of Book invited to interpret "horizon" as broadly or as narrowly as they wish.

salt 6: Emre Huner

On view through January 13, 2013

salt 6: Emre Huner features the premier of a new film by the Turkish, B work explores questions surrounding progress, modernity, science fiction.

Nancy Holt: Sightlines

On view through January 20, 2013

Nancy Holt: Sightlines will offer an in-depth look at the early projects of artist whose pioneering work falls at the intersection of art, architecture, a the late 1960s, Holt has created a far-reaching body of work, including L site-specific installations, artist's books, concrete poetry, and major sculpt

Dale Nichols: Transcending Regionalism

On view through March 18, 2013

Recognized as one of the four major Regionalist artists, Dale Nichols cre during the Great Depression, when he turned toward the local landscape uniquely American art. This exhibition showcases more than twenty pain artist's long career.

5 Blocks

On view through April 21, 2013

5 Blocks is an exhibition of youth artwork created by students at Hawtho High School in collaboration with UMFA educators.

By investigating a five-block area near their school, students examined hc live in and how those spaces shape us.

IMAGE CREDITS: Images courtesy of Cris Baczek and Steven Streeter.

You are cordially invited to attend
the Steering Committee of the Docent Council
& UMFA Public Programs Department's

Annual Holiday Luncheon & Tour

Thursday, December 13th, 2012

10:00 am **Tour Anthony's**

Anthony's Fine Art and Antiques | 401 East 200 South
Free parking is available in a lot behind the building

11:30 am **Social with cash bar**

The Alta Club, Main Dining Rm | 100 East South Temple
Free parking is across the street in a lot on South Temple

12:00 pm **Luncheon**

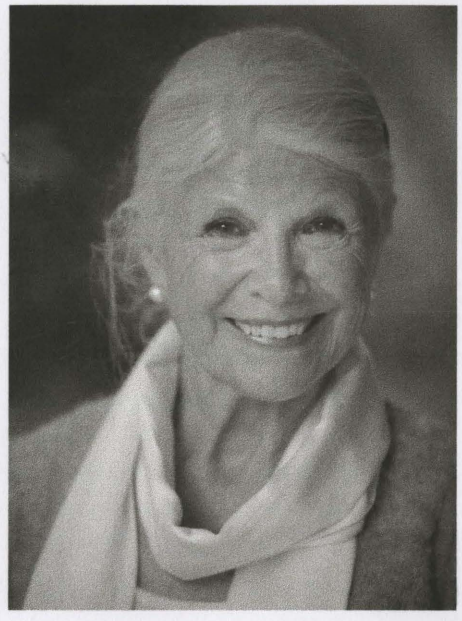
House Garden Salad with dressing
Choice of Chicken Florentine *served with wilted spinach, mushrooms, & a light garlic cream sauce*
or Flame Grilled Salmon *served with whipped potatoes, fresh vegetables, & bur blanc sauce*
Cheese cake with raspberry sauce & berry garnish

RSVP to Ali at 801.581.3580 by December 4th.
The cost for lunch is $30. Pay with cash or check at the Alta Club. Indicate your choice for lunch when you RSVP. Dietary needs can be accommodated.

Centerpiece drawings will be held to benefit the Ann K. Steward Docent & Volunteer Conservation Fund. Tickets will be sold at 5 tickets for $10.

Please arrange carpooling with your Daily Chair as parking at the Alta Club is limited. Contact your Daily Chair or Ali with questions.

Brigitte Kirk Steering Committe Chair's Holliday Greetings



Thank you's and Holiday Greetings for Docents and Staff at UMFA December 2012

Welcome, to our 2012 Holiday Luncheon!

We come together at the end of the each year to celebrate and renew our friendships. What binds us together is our love of art and education. Guiding children and adults through the museum has given us the opportunity to see how art can lift the human spirit. For all of this we docents give our time freely.

Assisted and trained by a fine staff and directed by the competent Ali Monet Monjar, we docents, in a sense, are given the oportunity to become the face of the museum. We give weekly team tours, and some give additional tours. New docents may not know these people and for this reason I would like to introduce you. (please stand)

New Docents in training.
Docents who go into the schools, (MIC) and prepare students for museum visits.
Docents who do memory tours, bringing art to the aging community.
Docents who do adult tours.
Docents who do weekend tours.
Docents who do book tours.
Docents who volunteer for third Saturday and other community events.

If you are curious about any of these programs, please, mingle and talk to these people, find out why they love what they do.

Brigitte Kirk Steering Committe Chair's Holliday Greetings

I know we all enjoyed our visit to Anthony's Antiques. (Thank you, Lynda Fletcher for having arranged this visit). I agree with Lynda, it can be daunting to enter such a place, with bigger than life statues, and precious objects. For some it may have been a return visit. When my children were small and "antiquing" was a popular thing to do, I would walk up those steps into Anthony's Antiques, past the front desk, where Anthony's mother always asked: "do you have an appointment"? Each time I replied: "I just came to look" and in a few minutes I could be transported across time and place, across cultures and historical times.

I don't know whether you have already heard this, but it was in such a place very much like Anthony's that a retired couple went to look for a lamp. They did find an old oil lamp, and when they got home, polished it. As his wife rubbed the side, suddenly with a whoosh, a genie appeared and said: "your wish is my command," She thought for a moment and said: "I would like to travel". No sooner had she said that, a huge cruise liner appeared ready to take her on a trip around the world. When her husband rubbed the side of the lamp, the genie appeared again and said: "your wish is my command" and her husband said: "I want to travel with someone thirty years younger.....and whoosh, suddenly, he was ninety years old.

Unlike the couple in the antique shop, age differences are our strengths. With our school tours, we reach out to children that are much younger. The other day I had the opportunity to observe. I "shadowed" docents and I was struck by the creative ways they engaged children in conversations about art. When children talk about their reactions to what they see, docents listen.

About two weeks ago I was giving a tour to a group of fourth graders. The kids were interesting because they were moved by art. They were perceptive. A group of four, one girl and three boys were on my "landscape and built an environment" tour. When I was ready to introduce the **Kennecott** painting, a girl in the group, Laura, I believe her name was, suddenly spotted a painting across from it, the **Theodore Butler's "Honfleur".** The one that is reminiscent of a **Claude Monet**. This painting was not part of my planned tour, but Laura, was captured by it, was moved by the subtlety of the blue color, the atmospheric light and free brushstrokes of an Impressionist painter. Soon the boys caught on and started to look, it seemed, through Laura's eyes. Each took a stab at putting words to something new, something they had not seen before.

Drawn to the light in other paintings, we moved on and the children's words began to flow more readily. When we reached the shields in the oceanic section, I thought I should transition, not being able to resist a 'teaching moment', I said: "See how the light paint here brings to the for ground the repetitive shapes, the artist created a beautiful pattern..." "Yeah, yeah, we know," one boy interrupted, "why do you think we are drawing it!" I had to laugh because the children were on the floor, already sketching shields.

Brigitte Kirk Steering Committe Chair's Holliday Greetings

Words cannot describe magic moments we may experience on our tours. There is not a column on our time-sheets to record them. They are reasons we keep coming back for more, and so do the children.

At UMFA there is always more than what you expect to see. Nancy Holt's sun tunnels and lecture, and the reception afterwards, was such an event for me. I first noticed something "different" as U of U students lined up and down the isles of the auditorium leaning against the railings. I sensed an undercurrent of anticipation.

As Holt's lecture unfolded revealing sculpture parks throughout the world, I realized what an incredible artist she is, ahead of her time in the sixties and more than relevant today. At the reception, I saw Gretchen's face beaming, and I caught Ali's smile and knew this was a special evening for all at the museum. Some of you were fortunate to have experienced Nancy Holt's sun tunnels on sight, framing the sun as it passes the horizon at sunrise or sunset. (I know Gretchen was there, because I saw her on facebook).

In a few days we will experience winter solstice. As my friend, Raggs Reagan, former Rowland Hall School chaplain put it so well: "The sun will seem to return, it will stop wandering away leaving us in deeper and deeper darkness. The return of the sun, the growing light, and shrinking night have given occasion for people all over the world and throughout the ages to celebrate birth and rebirth whether in the form of ancient celebrations of the **Mother Earth Goddess**, whether the light comes from a brilliant star, a light in a manger, or a tiny **cruse of oil** which burned for 8 days or from the pure golden Arabic of **Our'an** or if you find your example in a statue of perfect stillness, the **Buddha's own enlightenment**, or the light festivities and love of **Sri Krishna**, all the traditions speak of light'.

'For some it is the miracle of sunshine to facilitate photosynthesis and sustain the food chain. We realize, 'the light is much more than sunshine, it is the light which enables people to see clearly to recognize the enormous value of life and our total interconnectedness. All these traditions call us to experience the light so that we can see the unique individuality of others.'

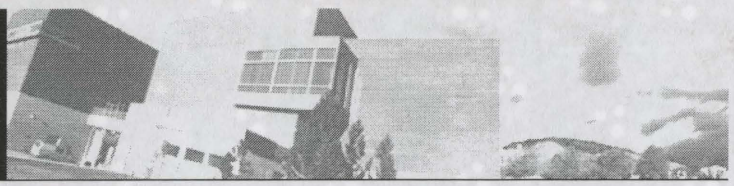
Each time we guide, we have the opportunity to reach out to children and adults, allowing them to find their own voice, perhaps to ignite a spark of curiosity. 'Our lives gain meaning insofar as they are vehicles to further the lives and happiness of others'. The Museum is a place where we can do just that, and for that I am grateful.

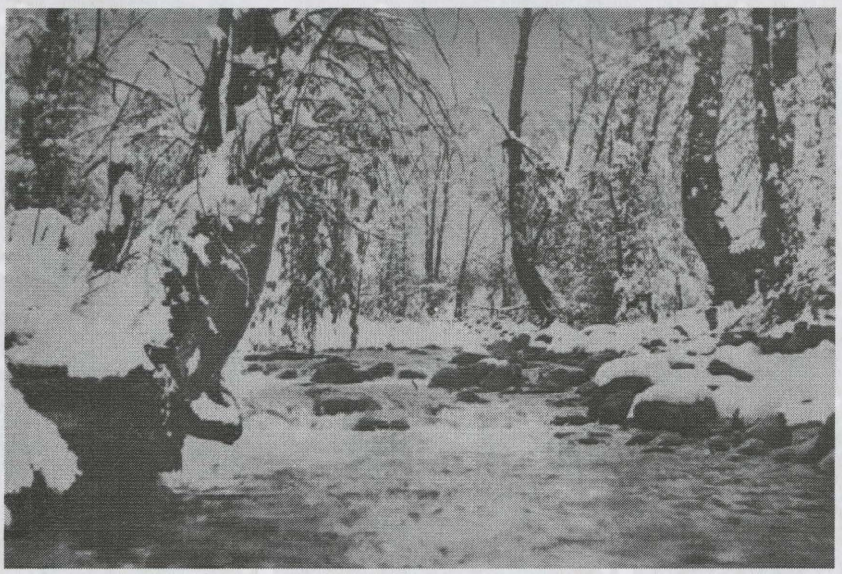
On behalf of the 2012-13 Steering Committee I want to wish you a Joyous Holiday and a Happy New Year!





UMFA
UTAH MUSEUM OF FINE ARTS





Wishing you a holiday season filled with beautiful mom and cherished memories.

Gratefully,
The Utah Museum of Fine Arts



Jean, Barbara, Kathy, Anne



Cheers!



Elaine, Becky, Jean



John Witmer

Anita Sparks



Connie Nagel

Linda Hatcher



Marilynn Neumeister

Nelle LeRette



Elaine & Arita



Evelyn Mandor

Rose Mary



Jody, Terri, David, Pam



Virginia Cathcrall

Ali Monjar



Leslie Davis

Amy Edwards



Marge Wilson

Jane Orme



Barbara, Loren, Janice



Kirk Anderson

Mary Kleers



Amy and Anita



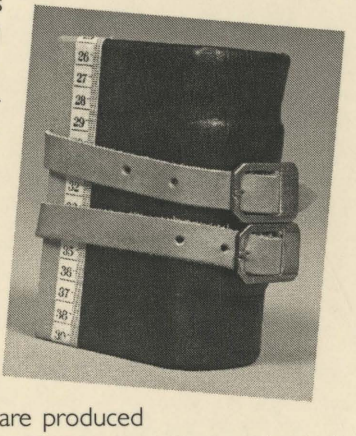
Tiffany, Harrison, Janice, Maria, Amy

UMFA
UTAH MUSEUM OF FINE ARTS

The Guild of Book Workers

100TH ANNIVERSARY EXHIBITION

Co-hosted by the Book Arts Program at the J. Willard Marriott Library and the Utah Museum of Fine Arts, *The Guild of Book Workers 100th Anniversary Exhibition* highlights the recent works of many of the best bookbinders and book artists in America. Featured books include those with traditional bindings and historic structures, as well as pop-ups and other playful book forms, and even purely sculptural works. Leather bindings stand alongside works fashioned from aluminum and the text and imagery are produced by both ancient and modern printmaking methods. In addition, the content ranges from literature, political viewpoints, and personal histories, to the sensual experience of reading a book. There is truly something for everyone in this exhibition.



Utah Museum of Fine Arts
AT THE UNIVERSITY OF UTAH
Marcia & John Price Museum Building
410 Campus Center Drive
Salt Lake City, Utah 84112
801.581.7332 • www.umfa.utah.edu

BOOK
ARTS PROGRAM
J. Willard Marriott Library

MARRIOTT LIBRARY
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Above: Roberta Lavadour, *Fat Chance*, featured in the *Guild of Book Workers* exhibition

HORIZON

Selections from the Guild of Book Workers

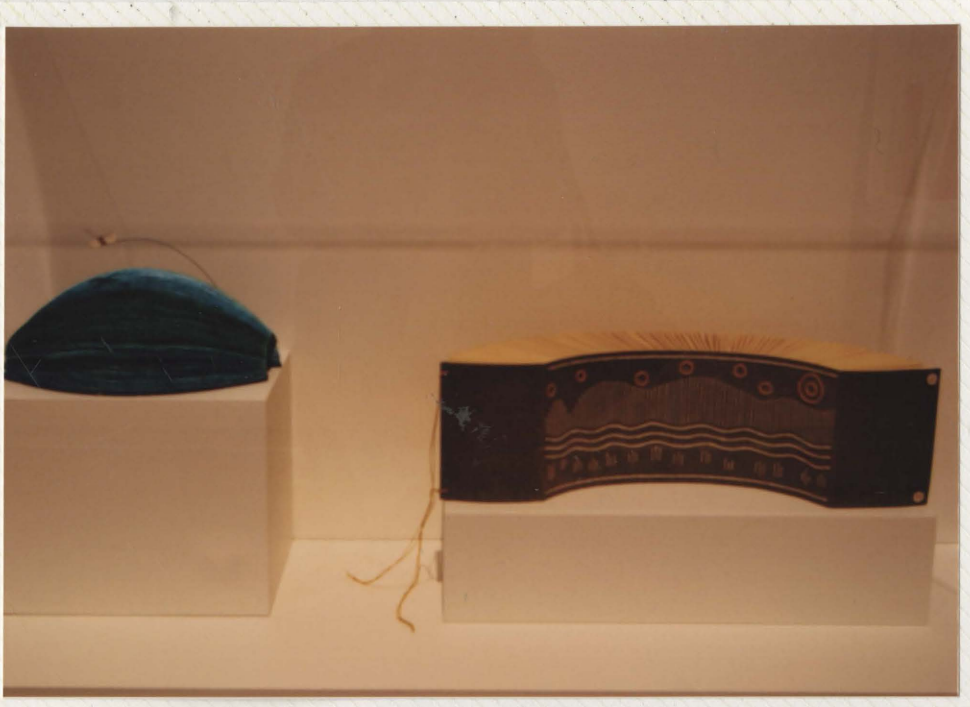
How does one define the term horizon? The Guild of Book Workers posed this question to its members for this exhibition. The fifty-four works selected for this exhibition represent a diversity of interpretation. Some artists created works and personal statements to reflect on their professional and personal horizons. Others considered the horizon of bookmaking itself and its role in an age of digital media and e-readers.

The Guild of Book Workers was founded in 1906 to promote excellence in the art and craft of fine book production. Like its founders, modern Guild members strive to maintain the high standards of workmanship in feature design binding, book art, fine printing, artist's books, and calligraphy. Juried exhibitions like *Horizon* demonstrate part of the Guild's mission to bring public awareness to the importance of the hand book arts.

This exhibition is co-presented by the Utah Museum of Fine Arts and the J. Willard Marriott Library Book Arts Program.

J. Willard Marriott Library
THE UNIVERSITY OF UTAH
BOOK ARTS PROGRAM









THE BOOK ARTS PROGRAM

IS PART OF THE RARE BOOKS

DIVISION OF SPECIAL COLLECTIONS

J. WILLARD MARRIOTT LIBRARY

UNIVERSITY OF UTAH.

THE RARE BOOKS DIVISION

Books are powerful, dangerous, precious. From the first clay tablet formed out of the mud of Mesopotamia to today's *livre d'artiste*, books preserve and carry forward an intellectual and creative heritage that touches our minds and hearts. The history of the book is part of the history of human thought, each book a tangible link in an unbroken chain spanning five thousand years.

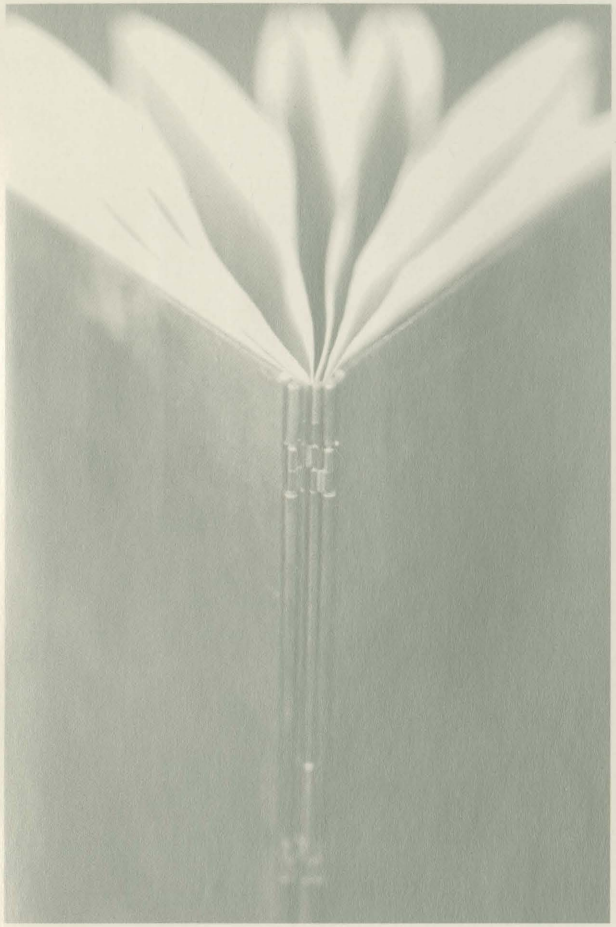
The books in the J. Willard Marriott Library rare collections are part of this heritage. Books that document the history of science and religion. Books that chart the travel and exploration of the Americas. Books that trace the development of modern fine press printing and artists' books. Collections of European history, law, literature, and philosophy. Spectacular facsimiles of one-of-a-kind classical and medieval manuscripts and Mesoamerican codices. The works of writers such as Hemingway, Jeffers, and Stegner. Books that influence, persuade, inspire, provoke, and renew. This is an abundant treasure, meant to be savored. Not to be locked away, but to be experienced. These books bring history to life, revealing as much about the present as the past —helping us to understand both the words and the world in which the words were formed.

[This is an abundant treasure, meant to be *savored*. Not to be locked away, but to be experienced.]

[PRESENTATIONS] The Rare Books Division offers presentations throughout the year. It is here that the history of the book unfolds into countless stories. The story of poetry, or travel in the Age of Discovery, or the history of printing in the Renaissance. Or of such cornerstones of Western thought as Euclid's *Elementa Geometriae* (1482), Francis Bacon's *Advancement of Learning* (1605), Galileo's *Dialogo* (1632), Thomas Hobbes' *Leviathan* (1651), Isaac Newton's *Principia* (1687), David Hume's *A Treatise on Human Nature* (1739), or Blackstone's *Commentaries on the Laws of England* (1765). Or the stories revealed through historical bindings, papermaking, and early printing. Or through modern fine press and artists' books. These presentations provide an opportunity to discover the book that may change your life.

The Book Arts Program begins with the rare book collections. They are its foundation and its soul. The Program encourages interest in and use of this remarkable resource, expanding the ability of faculty to teach, students to learn, and communities to discover common themes.

The Book Arts Program belongs to the people of Utah. It is part of campus life and an integral part of the Rare Books Division. The relationships between the Rare Books Division, the Book Arts Program, the Book Arts Studio, and the Red Butte Press are rich and complex. They are four integrated elements of a unique whole. We hope you'll enjoy this introduction to our world. Most of all, we hope you'll come and experience the enchantment for yourself.



THE BOOK ARTS PROGRAM

Books are numinous. We see it again and again—the power books have to stimulate the imagination. Books form intersections between a cultural consciousness and a unique sense of self, between an author and a reader.

People love to hold books, to turn them around in their hands, to open the cover with anticipation, as if embarking upon an adventure. What is the attraction that draws us to the form of the book? Is it the sensation of running one's fingers across smooth leather, handmade paper, or letterpressed type? The mysterious presence of an ancient text written by hand? The evocative personality of a contemporary artist's book? Perhaps it's a combination of such elements. Perhaps it is something impossible to define—an ineffable relationship between an individual and a book.

In the midst of an electronic revolution, we are witnessing a renaissance of interest in books and in the art of bookmaking. It is as if there exists a collective desire—stronger than ever—for the magical, *the numinous*, qualities of the physical book.

It is from this deeply rooted appreciation of the book that the Book Arts Program was born in 1995. Under the auspices of the Rare Books Division, the Program offers classes, workshops,

intensives, exhibitions, lectures, and a K-12 initiative. It is a tool through which people are encouraged to develop their own love of books, and it is one of the most powerful ways that the Marriott Library extends its commitment to educate on a local, regional, and national scale.

[CLASSES] An opportunity for intensely focused, semester-long study, classes provide participants with an intimate understanding of bookmaking techniques. They are offered for University credit as well as for noncredit to community members.

[WORKSHOPS] Offering specific instruction in refined bookmaking techniques, workshops give participants hands-on experience.

[SUMMER INTENSIVES] Immensely popular with students, educators, and professionals, intensives provide one to two weeks of concentrated study and training by distinguished instructors. Topics include papermaking, letterpress printing, bookbinding, and conservation.

[EXHIBITIONS] With the inception of the Special Collections Gallery in 2000, the Book Arts Program launched an exhibition series that regularly showcases significant holdings from the rare book collections as well as internationally traveling shows.

[LECTURES] Providing an opportunity to hear experts in the field of bookmaking, the Book Arts Program presents lectures throughout the year, which are free and open to the public.

[K-12 INITIATIVE] Annual educators' workshops, support for educators in the form of workshop underwriting, and bookmaking workshops for children offered through the Program and co-sponsored events are among the many projects that make up the K-12 initiative.

[COMMUNITY SERVICE] Book Arts Program staff advise students, educators, and the community, regularly fielding hundreds of inquiries. The Program also co-sponsors a number of other book organizations and their events annually.

THE BOOK ARTS STUDIO It is said that life in the twenty-first century is less contemplative than ever before. If this is so, then the Book Arts Studio encourages heresy. To create a book is a deliberate, thoughtful act. This act takes form in limitless ways—from the traditional to the avant garde—subverting any definitive concept of what a book is or should be.

By turn permeated with quiet acts of discovery and alive with creative energy, the Book Arts Studio is where aspiring and accomplished bookmakers discover, capture, and create.

At more than thirty-five hundred square feet, the Studio offers ample room for exploration. From typesetting to printing to binding, a full range of equipment and tools encourages the artisan to engage in the process of bookmaking from beginning to end. The Studio houses nearly eight hundred cases of type, more than ten thousand antique photo engravings, and a variety of presses, including three "clamshells," five cylinder presses, and four table top presses. Additionally, there are eighteen historic miniature presses on display. Bookbinding equipment includes a board shear, dry mounting presses, guillotines, and book presses. Uniting traditional printing with the technology of today, the Studio is also fully equipped for developing and printing from photopolymer plates.

[It is said that life in the twenty-first century is less contemplative than ever before. If this is so, then the Book Arts Studio encourages *heresy.*]

[STUDIO RESIDENCY] The Book Arts Program offers studio residency opportunities to select printers and book artists. Residency candidates are invited to submit proposals to use the Studio and its resources.



THE RED BUTTE PRESS

The Red Butte Press has published fine press books since 1984. A centerpiece for printing, publishing, and teaching, the Press operates in tandem with the Book Arts Program. Our mission is to create finely crafted limited editions that present salient writing. We commission original artwork, apply sensitive design, print by letterpress, and use quality papers and binding materials. Each book is a rigorous and deeply explored reflection of the content it carries.

Honoring and extending the fine press tradition, the Red Butte Press publishes work that might not otherwise find expression—new manuscripts that contribute to vital contemporary dialogues as well as significant writings held in the Special Collections of the Marriott Library. Additionally, the Press continues to develop partnerships with other organizations in order to widen its scope and impact.

Publications focus on the Western United States; modern fiction, poetry, and critical essays; and essays about books and the craft of bookmaking from an international community of leading writers in the field.

Red Butte titles include *A Poet's Alphabet of Influences*, with original text by former United States Poet Laureate Mark Strand; *Wilderness Letter*, which contains Wallace Stegner's timeless missive calling for protection of the wild land of the American West; and, in collaboration with the International Institute of Modern Letters, *Samarkand and Other Markets I Have Known*, a monumental poem by Nigerian Nobel Laureate Wole Soyinka. Sometimes these works are quiet gems inspired by history—at other times, showcases for the most powerful voices of our time.

[HISTORY] The Red Butte Press was established when Lewis and Dorothy Allen, premier hand press printers and owners of the Allen Press, offered an 1846 Columbian handpress to the J. Willard Marriott Library. The Press later acquired the Allens' Albion handpress as well as their entire collection of equipment, tools, and type. Additionally, all fifty Allen Press books and the Allen reference library are available for study through the Rare Books Division. This collection provides a unique opportunity to view the evolution of one of the world's most significant twentieth-century fine presses. It also makes the the Red Butte Press an active exhibition where contemporary fine press printing can be observed within the context of history.

[The Red Butte Press publishes work that might not otherwise find *expression*.]

RARE BOOKS DIVISION TELEPHONE: 801.585.6168 I FAX: 801.585.3976

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J. WILLARD MARRIOTT LIBRARY I SPECIAL COLLECTIONS I UNIVERSITY OF UTAH

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The typefaces used in this booklet are Bembo and Frutiger. Bembo, designed in the the late fifteenth century, is a quintessential Renaissance typeface. Frutiger, designed by Adrian Frutiger in the twentieth century, is a prime example of modern type. Through the use of such combinations, we hope this booklet suggests a close union between past and present — an idea central to the work of the Division, Program, and Press.

We wish to extend particular acknowledgement to Greg Thompson, assistant director for Special Collections and Sarah Michalak, director of the J. Willard Marriott Library, for their advocacy. Special thanks to Lon Woodruff of Highland Print; to Carolee Campbell of Ninja Press for allowing us to show her book, *Architextures* on the Book Arts Program page; and to the R. Harold Burton Foundation for their generous support. ■



UMFA quarterly

jan | feb | mar 2013



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Dear Members and Friends:

In this *quarterly*, we pause to thank all of the wonderful people who give so generously to support the Utah Museum of Fine Arts. Quite simply, your generosity as members and supporters of the UMFA makes all that we do possible.

In the coming months our special exhibitions will be largely focused on images of people—remarkable paintings and sculptures of American Indians in the western landscape will be featured in the forthcoming exhibition *Bierstadt to Warhol: American Indians in the West*. Haunting images of rural families will be presented in a fascinating exhibition of the American photographer Mike Disfarmer, and our wonderful series of global contemporary art—*salt*—continues with *salt 7: Lynette Yiadom-Boakye*, which features the work of the London-based painter whose "portraits" are of people she creates in her imagination. I sincerely hope you, your friends, and your family have many interesting conversations in the UMFA's galleries in the coming months, stimulated by the terrific art in our collections and special exhibitions.

The entire UMFA staff aims for excellence and strives to present our community with the very best of the world of art. But we could not do it without your on-going generosity. Thanks again for your support and I look forward to seeing you at the UMFA soon.

With warm regards,

Gretchen Dietrich

Gretchen Dietrich, Executive Director

The UMFA gratefully acknowledges the continuing support it receives from the University of Utah, Salt Lake County Zoo, Arts & Parks Program, Utah Arts Council, Salt Lake City Arts Council, C. Comstock Clayton Foundation, Estate of Aurelia B. Cahoon, Anne M. and David S. Dolowitz, Helene Druke Shaw Family, Katherine W. Dumke & Ezekiel R. Dumke, Jr. Foundation, George S. & Dolores Doré Eccles Foundation, Marriner S. Eccles Foundation, The William Randolph Hearst Foundations, Emma Eccles Jones Foundation, Wilma T. Gibson Family, Jeanette and O. Ernest Grua, Jr. Family, Estate of John W. and Helen B. Jarman, National Endowment for the Arts, LaReta C. Madsen Family, Ray, Quinney & Nebeker Foundation, John & Marcia Price Family Foundation, S. J. & Jessie E. Quinney Foundation, Joseph and Evelyn Rosenblatt Family Foundation, George Q. Morris Foundation, Estate of E. Frank Sanguinetti, Ms. Suzanne M. Scott, State Office of Education, Utah Division of Arts & Museums, Paul L. & Phyllis C. Wattis Foundation, UMFA Board of Directors, Benefit Council, Docent Council, Special Exhibitions Council, Friends of the Art Museum, Young Benefactors, Friends of Utah & Western Art and UMFA Members.



Bierstadt to Warhol: American Indians in the West

February 15–August 11, 2013

Bierstadt to Warhol: American Indians in the West comprises over 100 oil paintings, sculptures, and works on paper drawn primarily from the Diane and Sam Stewart collection. The exhibition examines depictions of American Indian identity, by both Native and non-Native artists, in a diverse array of styles: from the traditional Barbizon School to Modernist abstraction and conceptual renderings of cultural motifs. Many works feature the Pueblo people of Taos and Santa Fe, New Mexico, but images of American Indians from different regions are also included. Artworks range in tone from the romantic and ideal to the utterly real, and at times examine sensitive subject matter that is often considered inherent to contemporary American Indian identity. This exhibition negotiates the devices and implications of portraiture as a historical genre to show that a portrait can fashion either a mythologized persona or an authentic personal dynamic that speaks to lived experience.

»

Bierstadt to Warhol: American Indians in the West OPENING CELEBRATION

Friday, February 15, 2013

5 pm | University and UMFA members exhibition preview
6 pm | FREE public artist talk by Shonto Begay
7 pm | Community celebration

ON THE COVER | Ernest Martin Hennings (American, 1896-1956), *Indian Horsemen*, c. 1925, detail, oil on canvas, Collection of Diane and Sam Stewart, Bridgeman Art Library.

ABOVE | Joseph Henry Sharp (American, 1859-1953), *Untitled [Indian Seated]*, c. 1920, detail, oil on canvas, Collection of Diane and Sam Stewart.

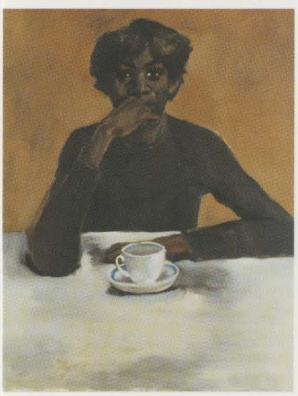


MIKE DISFARMER:
CLEBURNE COUNTY PORTRAITS

January 24–July 14, 2013

This exhibition highlights the work of a small town photographer from Heber Springs, Arkansas—Mike Disfarmer—who used glass plate negatives to creates snapshot-size photographs as keepsakes for his local community. The stark minimalism of Disfarmer's studio backdrops effectively isolate his subjects and in doing so create intimate, deeply human portraits. The dignity of hard work and the vagaries of rural life can be read in the faces and demeanor of the many people featured in Disfarmer's "penny portraits."

salt 7: Lynette Yiadom-Boakye



TOP | Mike Disfarmer (American, 1884-1959), *Military Officer with Arms Around Two Boys Wearing Plaid Jackets*, c. 1940, detail, gelatin silver print, Peter Miller.

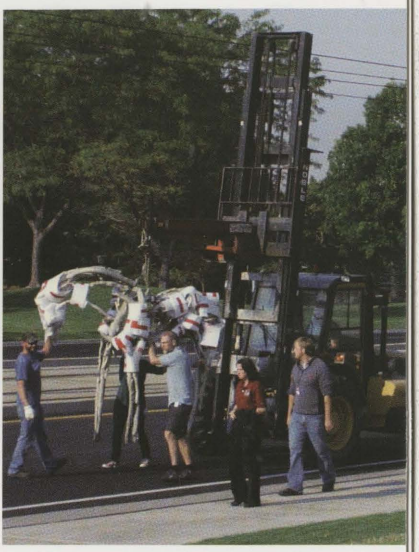
ABOVE | Lynette Yiadom-Boakye, *No Such Luxury*, 2012, detail, oil on canvas, courtesy the of the artist, Corvi-Mora, London, and Jack Shainman Gallery, New York.

» Opens February 21, 2013

6 pm | Exhibition Preview
7 pm | FREE public artist talk by Lynette Yiadom-Boakye

In the seventh installment in the Museum's series of exhibitions featuring new and innovative art from around the world, the UMFA is pleased to present *salt 7: Lynette Yiadom-Boakye*. For her first solo exhibition in the western United States, British artist Lynette Yiadom-Boakye will show never-before exhibited oil paintings. Employing a palette and brushwork not unlike that of traditional western portraiture, Yiadom-Boakye's luscious, gestural paintings consider the role of the black figure, as both subject and author, in the art historical canon. Her ambiguous portraits, composed from various sources and imagination, are purposely void of social, economic, and spatial clues. However, her fictitious subjects often engage the viewer with a direct glance or a furtive grin, projecting agency and inviting the viewer to create meaning and narrative.





Relocation of Deborah Butterfield's Sculpture *Rex* (2002)

This past fall, the façade of the Marcia and John Price Museum Building underwent a radical and wonderful change. For the first time in its history, the UMFA put one of its artworks on permanent display onsite outdoors. Long considered a visitor favorite, Deborah Butterfield's sculpture *Rex* was relocated to the garden bed in front of the UMFA entrance to both identify the Museum and welcome guests. Weighing nearly one ton, the difficult task of moving the sculpture became a reality through the collaborative efforts of the UMFA staff, the University of Utah, and the Walla Walla Foundry where *Rex* was cast. The Museum is thrilled to offer members of the community the opportunity to see an unforgettable artwork outdoors, free of charge, with hopes that *Rex* will inspire people to venture into the Museum to experience more great art.

Deborah Butterfield (American, 1949-), *Rex*, 2002, sculpture, bronze, purchased with funds from the Phyllis Cannon Wattis Fund for Contemporary Art, © Deborah Butterfield /Licensed by VAGA, New York, NY.



ONGOING

Highlights of the Collection Tour
First Wednesday of every month | 6:30 pm
Saturdays and Sundays | 1:30 pm
Explore the UMFA galleries through a thirty-minute tour with a Museum docent.

Spring Film Series
Co-presented by the Utah Film Center
Wednesdays | February 27, March 27, and April 24 | 7 pm
As a complement to *Bierstadt to Warhol: American Indians in the West*, the UMFA is once again partnering with the Utah Film Center to present three films from or created by American Indian filmmakers whose work represents an evolution of the American Indian storytelling tradition. Selected films to be announced in late November. Visit www.umfa.utah.edu or www.utahfilmcenter.org for more information.

Chamber Music Series
Wednesdays | January 23, April 10 | 7 pm
Experience the harmonious convergence of music and art at the UMFA as students from the University of Utah's School of Music gather in the galleries to perform musical masterpieces in the intimate and beautiful surroundings of the Museum. Visit www.umfa.utah.edu for more information.

JANUARY

Third Saturday for Families: House Sculptures
Saturday, January 19 | 1-4 pm
The exhibition *5 Blocks* displays how selected students in the Salt Lake region explored the five blocks surrounding their school to create fantastic sculptures inspired by their neighborhoods. At this Third Saturday, participants will be inspired by the *5 Blocks* exhibition to make a model of their house or another special building in their neighborhood.

"Disfarmer: The Cleburne Portraits"
Lecture by Donna Poulton, Curator of the Art of Utah and the West
Film Screening of *Disfarmer: A Portrait of America*
Wednesday, January 30 | 7 pm
In the small mountain town of Heber Springs, Arkansas, portrait photographer Mike Disfarmer captured the lives and emotions of the people of rural America during the two World Wars and the Great Depression. This lecture and documentary film situate Disfarmer as an American master by focusing on his influence in the modern Manhattan art world and the legacy he left behind in his hometown of Heber Springs. (Film Producer Dennis Mohr, Public Pictures, 2012).



FEBRUARY

Anthropology Film Series
Wednesdays, February 6, 13, and 20 | 7 pm
The UMFA and the University of Utah's Anthropology Department are pleased to co-present three free films that each take the theme of family in different directions to examine the complexity of the bonds that hold us together. Visit www.umfa.utah.edu for film titles and more information.

Bierstadt to Warhol: American Indians in the West
Opening Celebration | Friday, February 15
University and UMFA Members exhibition preview | 5 pm
Public artist talk by Shonto Begay | 6 pm
Community celebration | 7 pm
This celebration marks the opening of the exhibition, *Bierstadt to Warhol: American Indians in the West*. Shonto Begay of the Navajo (Diné) Nation, whose work appears in the exhibition, will speak about his work during this UMFA artist talk. Begay will discuss his artistic choices and handling of non-mythologized everyday life, as well as the thought-provoking themes in his work.

Third Saturday for Families: Torn-paper Landscapes
Saturday, February 16 | 1-4 pm
Explore the *Dale Nichols: Transcending Regionalism* exhibition and contemplate the sweeping landscapes and lonely farms in Dale Nichols' work. Then try your hand at your own landscape using torn paper and colored pencils.

salt 7: Lynette Yiadom-Boakye
Opening Thursday, February 21 | Exhibition Preview, 6 pm | Artist Talk, 7 pm
Preview *salt 7: Lynette Yiadom-Boakye* in the *salt* gallery, then join the artist for a talk in the Katherine W. and Ezekiel R. Dumke Jr. Auditorium.

MARCH

Palette to Palate: Art and Wine
Tuesday, March 6 | 7-9 pm | UMFA Member discount is available
Co-presented by UMFA and University of Utah Continuing Education. Visit www.umfa.utah.edu or www.lifelong.utah.edu for information and registration.

Third Saturday for Families: Portraits
Saturday, March 16 | 1-4 pm
The Museum is filled with all kinds of people and characters this spring. Be inspired by the amazing portraits in our galleries to create a portrait of yourself or someone you love.

Evening for Educators: Portraits
Wednesday, March 20 | 5:30 pm
The UMFA's galleries are bursting with portraits! During this free workshop for teachers and others with interest, participants will discover self-portraits, portrait paintings, and portrait photography currently on display in the Museum and in the UMFA's collection. Participants will then discuss and explore how identity, status, and notions of self in relation to society are expressed through portraiture.

Steven Streeter photo.

Gifts to the Collection

July 1, 2011 – June 30, 2012



Gift of Sharon Shepherd and Laird Rodet

Four Japanese woodblock prints from the Meji period (1868-1912).
(1) Unidentified artist: *Temple Complex with a Pagoda During Festival*
(2) Unidentified artist: *Gathering of Samurai Daimyo and His Samurai Retainers*
(3) Unidentified artist: *Kite Flying* (4) Utagawa Hiroshige III: *Trial Balloon Launch at the Naval Academy Training Ground at Tsukiji.*

Gift of Mimi Levitt

Two gelatin silver print photographs by Helen Levitt. Both untitled, but marked: *N.Y.C. 1940* and *N.Y.C. 1942* respectively.

Gift of Toby and Heather Levitt

Two chromogenic (color) print photographs by Helen Levitt. Both untitled, but marked *3.9.1963* and *N.Y. 1971* respectively.

Gift of the Artist (Roland Thompson)

Lithograph print by Roland Thompson titled: *Satyr Grove*, 2010.

Gift from Drs. Noemi and Daniel Mattis

Nine gelatin silver print photographs by German photographer Ilse Bing, various titles, various dates. Images made between the 1930s and 1950s, printed in 1983.

Gift from Dr. James E. and Debra Pearl to the Dr. James E. and Debra Pearl Photograph Collection

Eleven vintage gelatin silver print photographs by Frenchman Henri Cartier-Bresson, various titles and dates, and twenty gelatin silver print photographs by American Arthur Rothstein, various titles and dates, printed circa 1970.

Gift of Joseph J. Palmer, Wayne G. Petty, the heirs O. Wood Moyle III, and H. James Harwood by exchange

Oil painting by Henry L. A. Culmer titled: *View of Salt Lake Valley*, circa 1905.

Gift of Dr. Steven K. and Yasemin Miller

Five gelatin silver print photographs by Ilse Bing, various titles and dates, printed in the 1980s.

Henry L.A. Culmer (Utah, 1854-1914), *View of Salt Lake Valley*, c. 1905, detail, oil on canvas. Gift of Joseph H. Palmer, Wayne G. Petty, the heirs O. Wood Moyle III and H. James Harwood by exchange.

Gift of Dr. I. Ray Thomason

Three gelatin silver print photographs by Marilyn Bridges, various titles and dates; eleven vintage chromogenic contact print photographs by Joel Meyerowitz, various titles and dates; nine vintage gelatin silver print photographs by Ilse Bing, various titles and dates, and six gelatin silver print photographs by Danny Lyon, various titles, 1967, printed later.

Gift of Zions Bank

Acrylic painting by Susan Swartz titled: *Steadfast Strength.*

Gift of the artist (Ernesto Pujol) in honor of Blaine Anderson

Two digital color photographs by Ernesto Pujol both untitled from the *Lost (America), Inheriting Salt* series, respectively dated 2006 and 2007.

Purchased with funds from the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art

Two sculptures by Mark Dion. The first titled: *Travels of William Bartram Reconsidered (seeds, fungi and invertebrates)*, 2008 consists of a wooden box with mirror, specimens in vials with alcohol and various organic specimens. The second titled: *Travels of William Bartram Reconsidered (magnolia and shark's teeth)*, 2008 consists of a painted wooden box containing shark's teeth in glass specimen vials and dried magnolia pods.

Purchased with funds from the Paul L. and Phyllis C. Wattis Endowment for Works on Paper

Cibachrome photograph by Tony Tasset titled: *Robert Smithson (Las Vegas)*, 1995.

Purchased with funds from the Paul L. and Phyllis C. Wattis Endowment for Works on Paper

Six inkjet photographs by Walead Beshty from the *American Passages*, 2001-ongoing as of 2011.

Purchased with funds from the Paul L. and Phyllis C. Wattis Endowment for Works on Paper

Thirteen small digital print photographs by Ernesto Pujol (in collaboration with Beth Krensky) collectively titled: *Keys to the Valley*, 2010 and one large photograph titled: *Mother of All Souls*, 2010.

Purchased with funds from the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art

Conceptual language-based sculpture by Lawrence Weiner the text of which reads: *Bent to a Straight and Narrow at a Point of Passage*, 1976.

Purchased with funds from the UMFA Young Benefactors

Mixed media soft sculpture by Jann Haworth titled: *The White Charm Bracelet*, original circa 1964, remade by the artist 2004.

Purchased with funds from the Paul L. and Phyllis C. Wattis Endowment for Works on Paper

Six chromogenic (color) and one gelatin silver photograph documenting an installation work by Dennis Oppenheim titled: *Salt Flat*, created in 1969.

Purchased with funds from the Paul L. and Phyllis C. Wattis Endowment for Works on Paper

Two gelatin silver photographs by David Burnett titled: *Senator Robert Kennedy campaigning for the Democratic nomination to the Presidency*, Provo, Utah, March 1968, printed 2011 and *General Conference of the Elders of the Mormon Church at the Tabernacle, Salt Lake City, Utah*, April 1979, printed 2005.

Purchased with funds from the Paul L. and Phyllis C. Wattis Endowment for Works on Paper

Pencil on vellum paper drawing by Helen and Newton Harrison titled: *6th Lagoon Sketch that looks at the Colorado River watershed*, 1978.

Thank you.

July 1, 2011 – June 30, 2012

We extend our deepest appreciation to the individuals, corporations, foundations, and government entities listed on these pages for their financial and in-kind support over the past fiscal year. Your many generous contributions to all areas of the UMFA's operations help to ensure excellence in our work.

Every effort was made to produce a complete and accurate listing of donors. If your donation was omitted or your name is listed incorrectly, we extend our apologies and ask that you contact the UMFA Development Department at 801.585.0464 with corrections.

♥ = Gift in kind * = Deceased

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UMFA Members and friends visit *Sun Tunnels* with artist Nancy Holt. Cris Baczek photo.

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UMFA Members and friends spend an evening with auto afficionado and collector Jay Leno, a companion event to the exhibition, *Speed: The Art of the Performance Automobile.*

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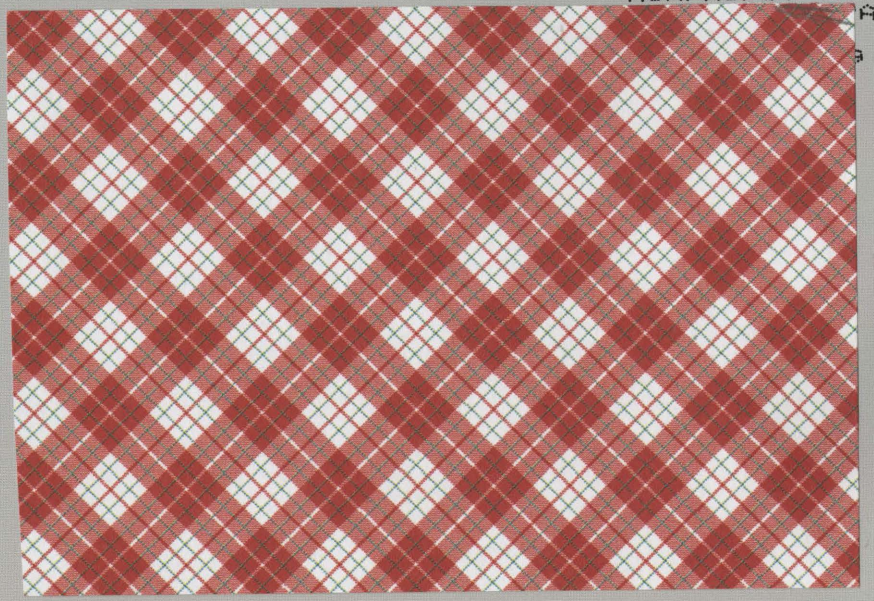
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january

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		1	2 Free Day 6:30 pm Highlights Tour	3	4	5 1:30 pm Highlights Tour
6 1:30 pm Highlights Tour	7 Museum Closed	8	9	10	11	12 1:30 pm Highlights Tour
13 1:30 pm Highlights Tour	14 Museum Closed	15	16	17	18	19 11 am OSHER-Adult 1:30 pm Highlights Tour 1 pm 3rd Saturday
20 1:30 pm Highlights Tour	21 Museum Closed	22	23 1:30 pm McGillis	24 1:30 pm UILC-Adult	25 10 am Parkview 11 am Bookclub Tour	26 1:30 pm Highlights Tour
27 1:30 pm Highlights Tour	28 Museum Closed	29 pARTners Begins	30	31		



Special Favorite Tours








TURBO

art in sight.

UMFA docent & volunteer newsletter february 2013

from june...

Wednesday Team Emeritus Docent June Orme is an avid reader and I am thankful that we all benefit from the hours she spends sorting out the good books from the mediocre. Below is June's latest book review. I am part of the way through this fun page turning book. I hope a few of you find it a good way to pass the last of these coldest days of winter. Amy

The Art Forger, by B.A. Shapiro

An art forger must be adept in many ways:
1. He must understand and duplicate exactly all the preparations which have been done to a canvas painted many years ago. Often he must devise a process by which a contemporary canvas is "aged" to match exactly the original canvas.
2. He must decide how many coats of paint have been applied and the type and style of brushes used for the original so the forged painting matches exactly.
3. What paints, colors, varnish were available for the original? They must be exact.
4. Was the original artist right or left handed? How did he apply the brush strokes?
5. Did the artist do preliminary sketches? Are they available for study?

In *The Art Forger*, artist Claire makes a bare living reproducing famous works of art for a popular on-line retailer. This is legitimate because each work is sold as a copy.

When she is seduced by an attractive, successful gallery owner to forge one of the paintings heisted from the famous Gardner Museum (her reward will be a show of her own paintings in his well-known gallery), she discovers features about the stolen painting which are very puzzling. She becomes enmeshed in a crime which is so wild and involved that it may cost her her life.

This is a book full of information about how the art world functions as well as fanciful stories about the world of Isabella Stewart Gardner. It is hard to put down.

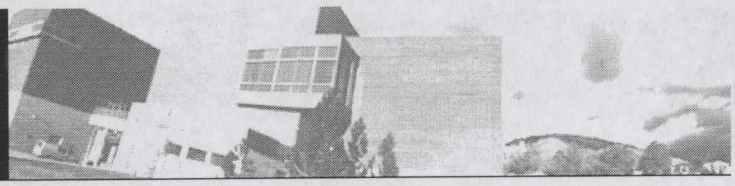
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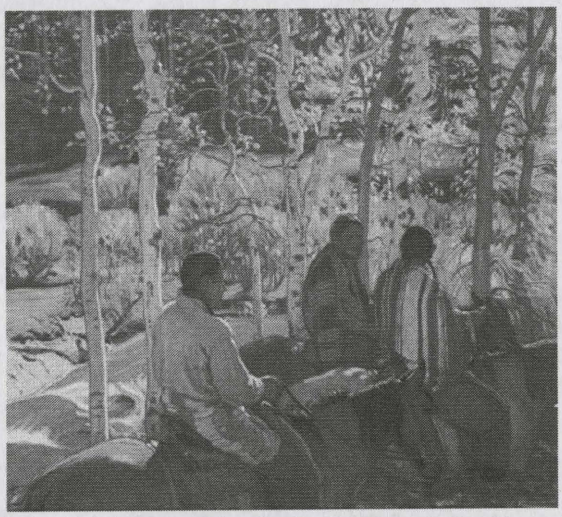
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february

to engage visitors in discovering meaningful connections with the artistic expressions of the world's cultures

UMFA
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Happy Valentine's Day from the UMFA

Bring your sweetheart, friends, or other loved ones to celebrate the opening of the U Museum of Fine Arts' new exhibition *Bierstadt to Warhol: American Indians in the* tomorrow!

Friday, February 15
5 pm | University and UMFA Members Exhibition Preview
6 pm | Public Artist Talk by Shonto Begay
7 pm | Community Celebration

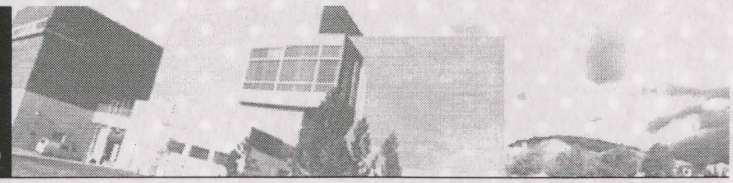
Bierstadt to Warhol: American Indians in the West is an ambitious exhibition compr than 100 oil paintings, sculpture, and works on paper drawn primarily from the Diar Stewart Collection. It examines depictions of American Indian identity (by both nati non-natives) in a diverse array of styles.

Shonto Begay of the Navajo Nation, whose work appears in the exhibition, will disc artistic choices and handling of non-mythologized everyday life, as well as the thoug provoking themes in his work during his artist talk at 6 pm.

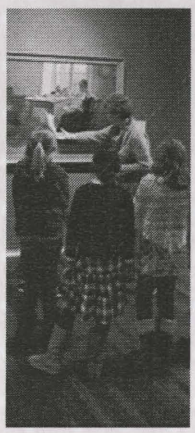
We hope to see you in the galleries for this celebration!

Above: Ernest Martin Hennings (American, 1896-1956), *Indian Horsemen*, c. 1925, detail, oil on canvas. Collection of Diane and Sam Stewart. Bridgeman Art Library.

UMFA
UTAH MUSEUM OF FINE ARTS









February at the UMFA

Dear Members and Friends,

Bring your sweetheart, family, or friends to the Museum on February 15, the day afte
Day, to celebrate the opening of the *Bierstadt to Warhol: American Indians in the W*
Starting at 5 pm, UMFA Members and University staff, students, and faculty can vie
before the general public. Read below for more details.

Thank you for your support and I hope to see you in the galleries soon!

Best,

Kate

Kate Ithurralde
Manager of Annual Giving

UPCOMING EVENTS

Anthropology Film Series at the UMFA
Wednesday, February 6 | *Footnote*
Wednesday, February 13 | *The Grocer's Son*
Wednesday, February 20 | *A Separation*
Pre-film tours 6:30 pm | Film Screenings 7 pm
The UMFA and the University of Utah's Anthropology Department are pleased to co
films that each take the theme of family in different directions to examine the comple
that hold us together.

***Bierstadt to Warhol: American Indians in the West* Opening Celebration**
Friday, February 15
University and UMFA Members Exhibition Preview | 5 pm
Public Artist Talk by Shonto Begay | 6 pm
Community Celebration | 7 pm
This celebration marks the opening of the exhibition *Bierstadt to Warhol: American I*
West. Shonto Begay of the Navajo Nation, whose work appears in the exhibition, will
work during this UMFA artist talk. Begay will discuss his artistic choices and handlin
non-mythologized everyday life, as well as the thought-provoking themes in his work

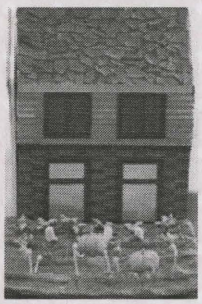
Third Saturday Art Activity for Families: Torn-Paper Landscapes
Saturday, February 16 | 1-4 pm
During this free art event, visitors will explore the *Dale Nichols: Transcending Regio*
and contemplate the sweeping landscapes and lonely farms in Nichols' work. Then pa
their hands at their own landscapes using torn paper and colored pencils. Funded in p
Lake County Zoo, Arts, and Parks Program (ZAP) and OluKai.

***salt 7: Lynette Yiadom-Boakye* Opening**
Thursday, February 21
Exhibition Preview | 6 pm
Public Artist Talk by Lynette Yiadom-Boakye | 7 pm
Preview *salt 7: Lynette Yiadom-Boakye* in the *salt* gallery, then join the artist for a tal
Katherine W. and Ezekiel R. Dumke Jr. Auditiorium.

Spring Film Series Co-Presented with the Utah Film Center
Wednesday, February 27 | 7 pm | *On the Ice*
As a complement to *Bierstadt to Warhol: American Indians in the West* the UMFA is
partnering with the Utah Film Center to present three films created by American Indi
whose work represents an evolution of the American Indian storytelling tradition. Ad
be screened in March and April.

Highlights of the Collection Tour
6:30 pm on the first Wednesday of the month and 1:30 pm on all Saturdays and
with general Museum admission
Experience the UMFA galleries through a thirty-minute tour with a docent.





EXHIBITIONS

salt 6: Emre Huner
On view through February 10, 2013
salt 6: Emre Huner features the premier of a new film by the Turkish Berlin-based ar explores questions surrounding progress, modernity, science fiction, and utopian impu

Bierstadt to Warhol: American Indians in the West
Opening February 15, 2013
Bierstadt to Warhol: American Indians in the West is an ambitious exhibition compris 100 oil paintings, sculpture, and works on paper drawn primarily from the Diane and Collection. It examines depictions of American Indian identity (by both natives and n diverse array of styles: from the traditional European schools to Modernist abstractio renderings of cultural motifs. This exhibition negotiates the devices and implications o historical genre, to show that a portrait can either fashion a mythologized persona or a personal dynamic that speaks to lived experience.

salt 7: Lynette Yiadom-Boakye
Opening February 21, 2013
salt 7: Lynette Yiadom-Boakye is the seventh installment in the Museum's series of ex featuring new and innovative art from around the world. For her first solo exhibition i United States, British artist Lynette Yiadom-Boakye will show never-before exhibited Employing a palette and brushwork not unlike that of traditional western portraiture, luscious, gestural paintings consider the role of the black figure, as both subject and a historical canon.

Dale Nichols: Transcending Regionalism
On view through March 18, 2013
Recognized as one of the four major Regionalist artists, Dale Nichols created artwork during the Great Depression, when he turned toward the local landscape in hopes of c uniquely American art. This exhibition showcases more than twenty paintings that spa artist's long career.

5 Blocks
On view through April 21, 2013
5 Blocks is an exhibition of youth artwork created by students at Hawthorne Element High School in collaboration with UMFA educators.
By investigating a five-block area near their school, students examined how we shape live in and how those spaces shape us.

Mike Disfarmer: Cleburne County Portraits
On view through July 14, 2013
A small town photographer from Heber Springs, Arkansas, Disfarmer used glass plate create snapshot-size photographs as keepsakes for the local community. The stark mi studio backdrops, especially those used during the 1930s and through the war years, his subjects and in doing so create intimate, deeply human portraits of them. The digr and the vagaries of rural life can be read in the faces and demeanor of the many peop his "penny portraits."

UMFA
UTAH MUSEUM OF FINE ARTS

february
museum programs



Highlights of the Collection Tour
6:30 pm | First Wednesday of the month
1:30 pm | All Saturdays and Sundays | FREE with paid admission

Experience the UMFA galleries through a thirty-minute tour with a docent. No pre-registration necessary.

Anthropology Film Series
7 pm | Wednesdays, February 6. 13, 20 | FREE

The UMFA and the University of Utah's Anthropology Department are pleased to co-present three free films that each take the theme of family in different directions to examine the complexity of the bonds that hold us together.

February 6 | *Footnote* | Israeli (2011) Rated PG
February 13 | *The Grocer's Son* | French (2007) Not Rated
February 20 | *A Separation* | Iranian (2011) Rated PG

Bierstadt to Warhol: American Indians in the West Community Opening Celebration
Friday, February 15 | FREE

5 pm | University and UMFA Members Exhibition Preview
6 pm | Public Artist Talk by Shonto Begay
7 pm | Community Celebration

This celebration marks the opening of the exhibition, *Bierstadt to Warhol: American Indians in the West*. Shonto Begay of the Navajo (Diné) Nation, whose work appears in the exhibition, will speak about his work during this UMFA artist talk. Begay will discuss his artistic choices and handling of non-mythologized everyday life, as well as the thought-provoking themes in his work.

Third Saturday for Families: Torn-paper Landscapes
1–4 pm | Saturday, February 16 | FREE

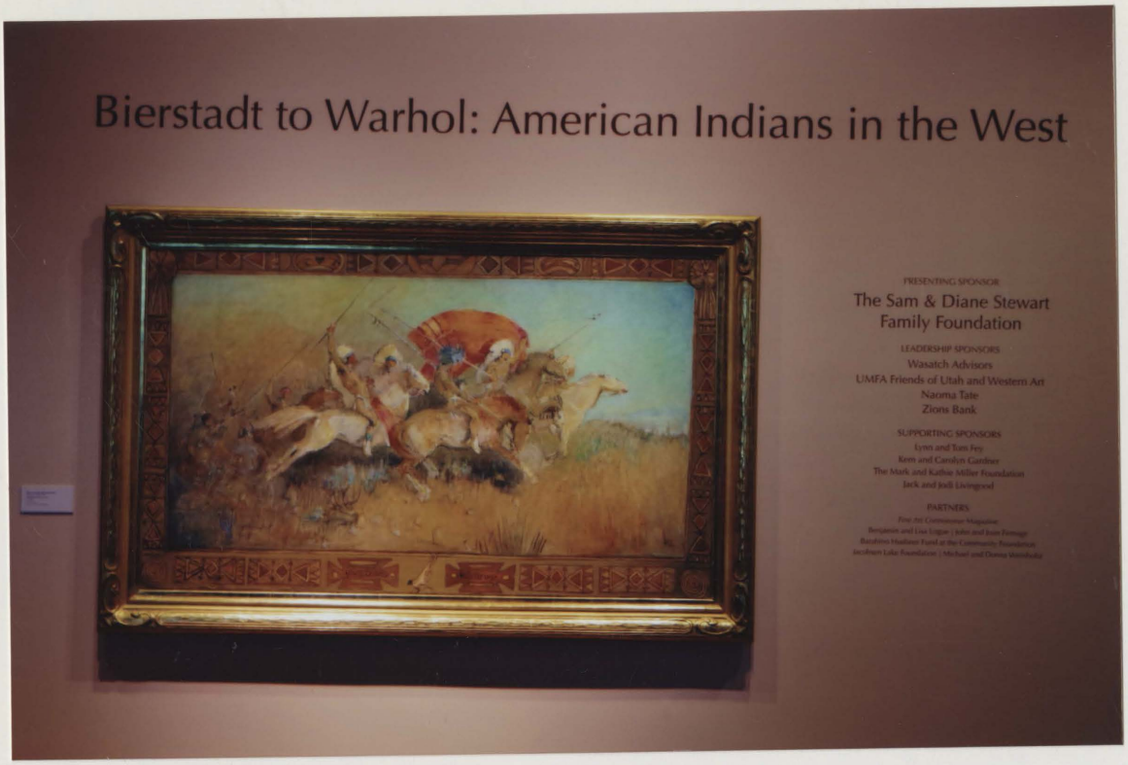
Explore the *Dale Nichols: Transcending Regionalism* exhibition and contemplate the sweeping landscapes and lonely farms in Dale Nichols' work. Then, try your hand at your own landscape using torn paper and colored pencils.

Spring Film Series Co-presented by the Utah Film Center
7 pm | Wednesdays | FREE

February 27 | *On the Ice* (2011) Rated R

As a complement to *Bierstadt to Warhol: American Indians in the West*, the UMFA is once again partnering with the Utah Film Center to present three films created by Native American filmmakers whose work represents an evolution of the Native American storytelling tradition. Visit www.umfa.utah.edu or www.utahfilmcenter.org for more information.

Maynard Dixon (American), *Indian Warriers*, 1921, detail, gouache, paper. Bequest of William Caine Patrick.

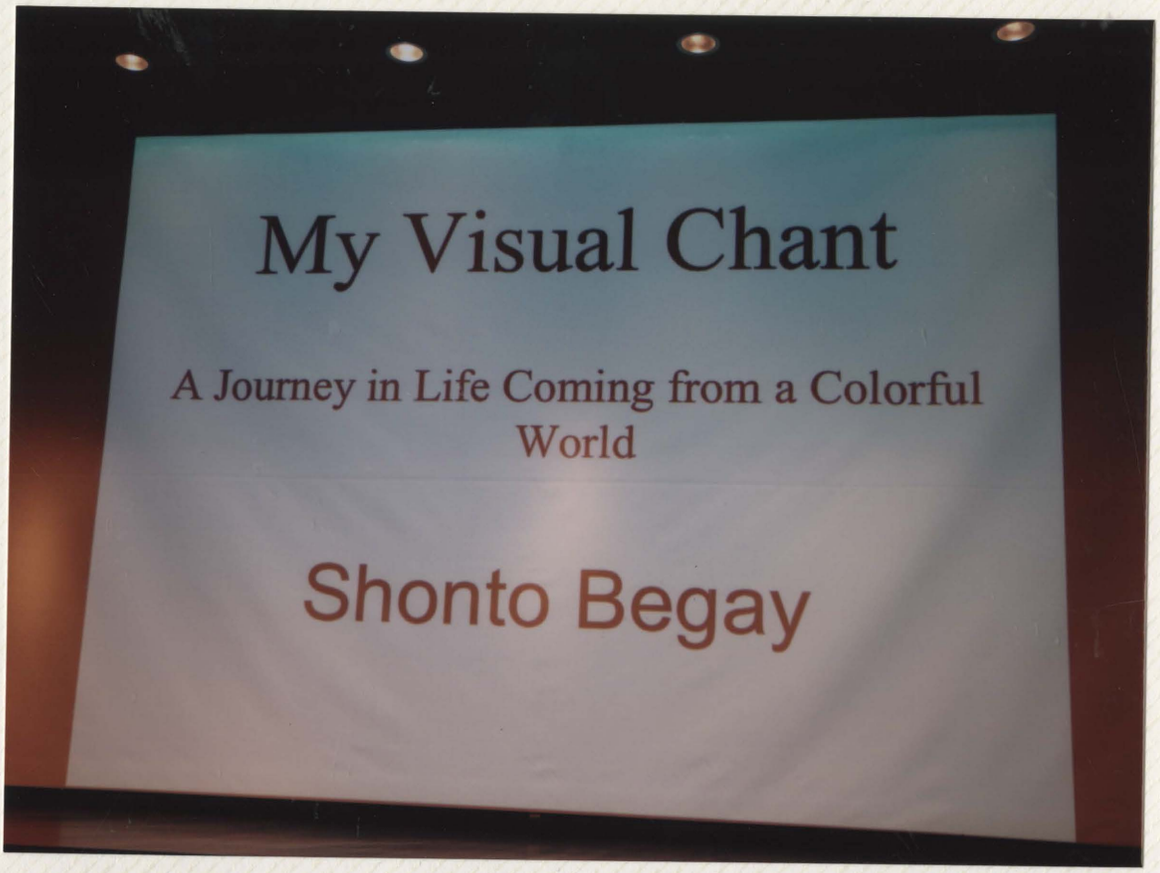


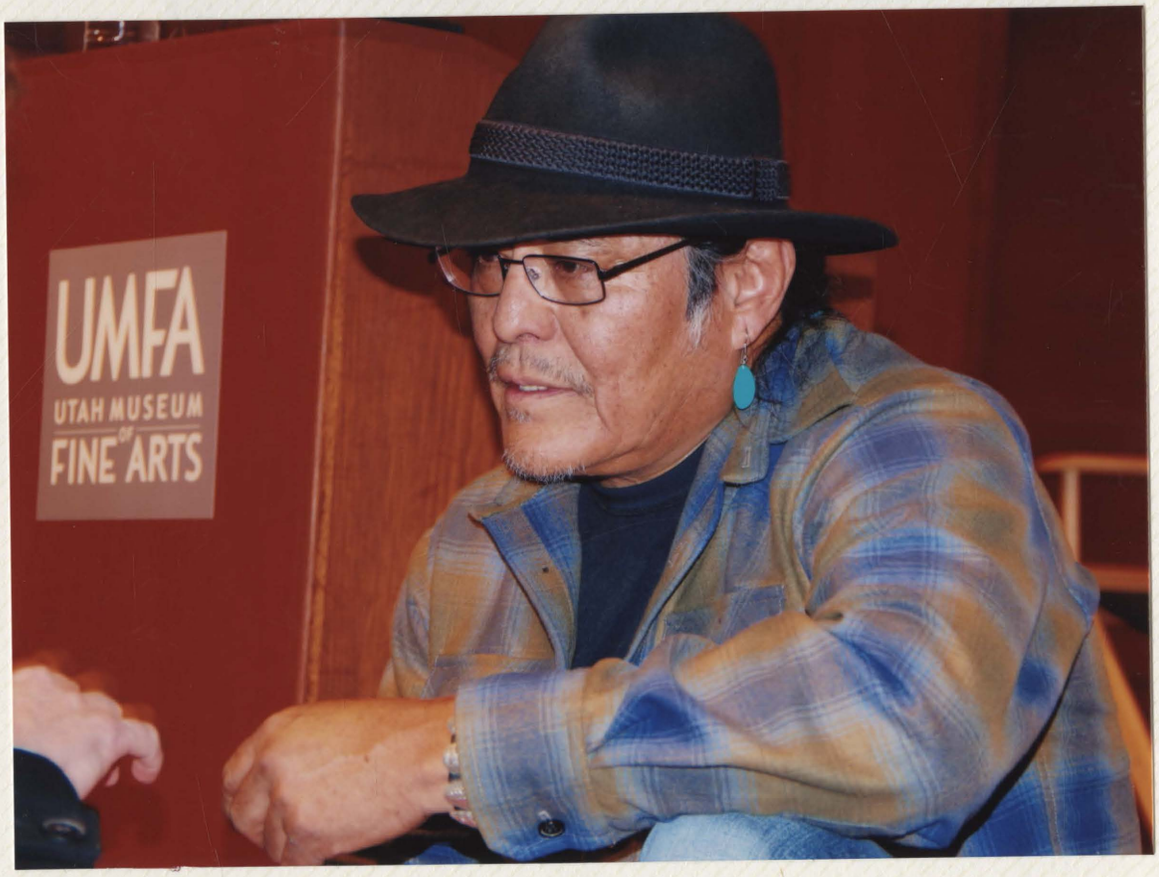




Bierstadt to Warhol: American Indians in the West

OPENING RECEPTION / ARTIST TALK

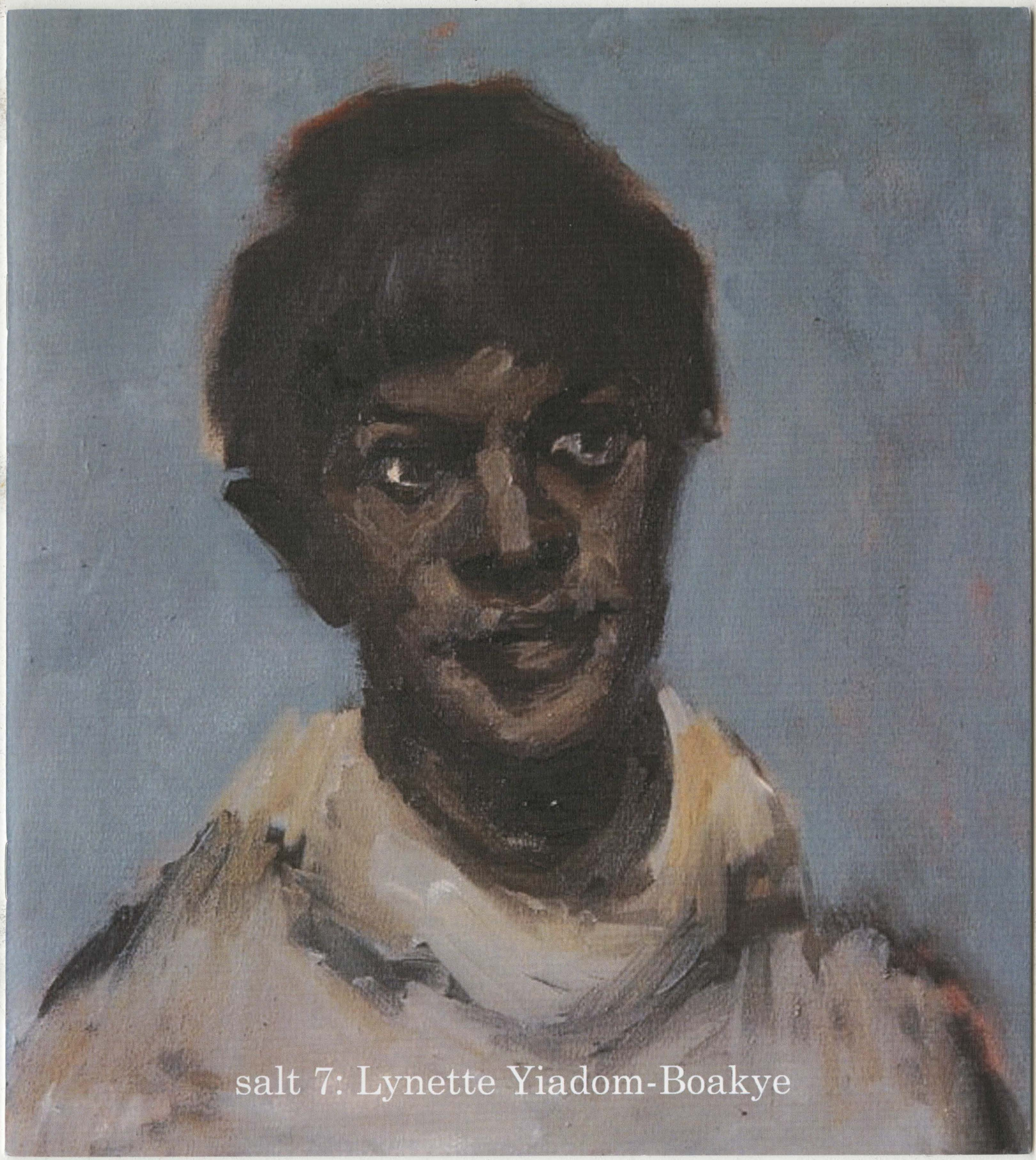

My Visual Chant
A Journey in Life Coming from a Colorful World
Shonto Begay


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Donna, Ranee, Shonto Begay




salt 7: Lynette Yiadom-Boakye

salt 7: Lynette Yiadom-Boakye

February 21 through June 23, 2013

Lynette Yiadom-Boakye paints people, but not real ones. Instead of focusing on the needs of a living subject, she partners with paint, respecting and responding to its formal qualities to elicit a rendering of the world she sees and experiences. Her subjects, almost always black figures, are invented, inspired by various source material including memories, the history of art, found images, literature, and whatever is on her mind that day. In her words, "it might be something as simple as the position of a woman's wrist as she turns a book page on the Underground that I try to remember and re-draw later or an image of a seascape in a magazine that I want to cut out and keep."

Yiadom-Boakye's style shows her deep understanding of, and engagement with, the Western history of painting. In a sense, her work is a pastiche of earlier artistic styles. Her shadowy backgrounds and apt use of contrasting color to attract the eye seem indebted to Francisco Goya (Spanish, 1746–1828), particularly his *Black Paintings* (1819-1823). Her attention to the materiality of paint and her two-dimensional treatment of figures is reminiscent of Édouard Manet's (French, 1832–1883) handling of paint and subject matter. Her depiction of psychological complexity and movement call to mind the masterpieces of Edgar Degas (French, 1834–1917), while her simplified backgrounds and swaths of color, which loosely define space, pay homage to the work of Paul Cézanne (French, 1839–1906). Like these artists, Yiadom-Boakye is less concerned with perfect anatomical representation or the rules of the academy and is more interested in making the esoteric qualities of life tangible through paint. This incompleteness—this rejection of realism—is a tenet of modernism that ultimately led to abstraction. But, in Yiadom-Boakye's paintings, this subtle digression from realism seems anachronistic. Her new subject matter alters the mood and connotations of the early modernist techniques, highlighting modernism's flawed perceptions of race.

In addition to borrowing from the history of art, Yiadom-Boakye appropriates poses and compositions from documentary photographs of the civil rights movement and from regal African portraiture as well as from images culled from today's glossy magazines. She has no interest in reproducing these source images directly, however, and maintains they are "not meant as an explanation of the paintings." Her invented subjects are actually amalgamations of various faces, body parts, and settings that the artist synthesizes into composite figures, building her characters as she paints. "I often have a vague idea of what I want the face to do, but it's so hard to identify because I don't want it to get too firm," she explains.[1] This general lack of firmness leaves very little to suggest a potential narrative, aside from the artist's formal considerations of color and composition. Her figures exist in a timeless, placeless space. Wearing simple, generic clothing and inhabiting indistinct environments devoid of objects, they are detached from anything that could link them to an actual era or location. Yiadom-Boakye intentionally omits visual cues that might hint at the age, economic status, or even the gender of her characters. Many are posed statically, but even the activities of those in motion are ill defined. Are the figures in *A Toast to the Health Of*, 2011 (fig. 1) holding hands? Or is one trying to pull away from the other?

[1] Bollen, Christopher. "Lynette Yiadom-Boakye." *Interview Magazine*. Dec 2012.



fig. 1. Lynette Yiadom-Boakye. *A Toast to the Health Of*, 2011, oil on canvas, 78 7/8 x 98 1/2 inches. Collection of Noel Kirnon. Courtesy of the artist, Corvi-Mora, London, and Jack Shainman Gallery, New York.

With such minimal detail, what does appear on the canvas resonates intensely. The white of teeth and furtive eyes pops against her subdued palette. Strong brushstrokes further direct attention to details—a rippling back muscle, a misshapen hand, a tense smile—that inspire the imagination and spark a narrative thread.

Yiadom-Boakye also writes short fiction, and while she considers the practices separate, her stories paint vivid images and her paintings unfold like stories. Stylistically, her words and paint share certain offbeat and dark qualities. In *Treatment for a Low-Budget Television Horror with the Working Title: "Dinner with Jeffrey,"* her short story published in conjunction with her 2010 exhibition *Any Number of Preoccupations* at the Studio Museum in Harlem, Yiadom-Boakye sets an eerie scene in a shadowy old mansion in the English countryside. As the story develops, it becomes apparent that the public personas of the characters belies their inner wickedness. Yiadom-Boakye seems to play in the subtlety of that tension, in both her stories and her paintings.

In earlier paintings, she evoked a disturbed psychology by painting ghoulish figures with exaggerated teeth and disfigured, mask-like faces. More recently, and in this exhibition, her figures are elusive yet potentially more unsettling. By sliding away from academic realism, she opens up the psychological side of her characters and is able to suggest non-representable states like vulnerability, superficiality, or contempt. Whether looking away, smiling, or dancing, these figures—comprised of slightly disjointed parts and unblended brushstrokes—appear unbalanced. Their murky, undefined backgrounds set a peculiar atmosphere, yet no malady is easily detected—until the title of the painting is revealed. Here, the artist asserts her control of language to direct the mood and open possible backstories for her fictional characters. However, much like her paintings, her enigmatic titles lack all of the details needed to complete a narrative. Why, for instance, would the title *Further Pressure From Cannibals*, 2010 (front cover) be paired with a seemingly benign portrait of a woman? Her closed-mouth smile, furrowed brow, and distant gaze conceal the rest of her story. The dissonance between the image and the text gives the work an irreconcilable tension that captures our imagination. Yiadom-Boakye is skilled at planting just the hint of a narrative, strategically inviting a story fueled by our own creativity.

* * *

Prior to the 1980s, contemporary artists of African descent had almost no presence in the mainstream art world. And, as art critic Holland Cotter puts it, "on the rare occasions they were admitted to its precincts, they were required to show clear evidence of Africanness—Africanness as gauged by Western standards, that is—in their work, like a visa prominently displayed."[2] In 2001, Thelma Golden, director and chief curator of The Studio Museum in Harlem, wrote about the concept of "post-black" in the catalogue for the exhibition *Freestyle*. Acknowledging the diversity of artists of African descent and the complexities of an individual's investigation of identity, "post-black" identified a generation of black artists who, having come of age after the civil rights movement, felt free to "wrap themselves in evidence of their origins, or wear that evidence lightly, or not at all."[3] Though the term "post-black" has received criticism for being paradoxical (it utilizes an ethnic label in an attempt to refuse racial categorization), it does mark a shift in consciousness in the contemporary art world.

[2] Cotter, Holland. "Out of Africa, Whatever Africa May Mean." *The New York Times*, 4 April 2008.
[3] Ibid.

Lynette Yiadom-Boakye is British and has never lived in Africa. Her parents have not lived in Ghana for the past forty years, and she does not claim a close relationship to the country. However, she does acknowledge a connection to a Ghanaian way of thinking and seeing that influenced her upbringing.[4] "When the issue of colour comes up," the artist says, "I think it would be a lot stranger if they [her painted figures] were white; after all, I was raised by black people."[5] In this sense, her depiction of black figures is a representation of normalcy rather than defiance or celebration. However, when considering the history of portrait painting and black representation, which Yiadom-Boakye's work clearly references, her ordinary subject matter assumes an additional, subversive role. "This is a political gesture for me," she says. "We're used to looking at portraits of white people in painting."[6]

Yiadom-Boakye recognizes painting's ability to investigate subject- and object-hood, visibility and invisibility. She is comfortable using art history's visual language, and by repurposing familiar tropes, particularly those of portraiture, she subverts traditional signifiers of power. Historically, portraits have conveyed the wealth and authority of their subjects through poses projecting confidence and strength and through clothing, accouterments, and surroundings strategically indicating social status and superiority. However, representations of people of African descent in literature and art history often have been examples of inferiority or spectacle, depicted as possessions, symbols of hypersexuality, or the antithesis of European civilization—the romanticized "noble savage."

Conceptually, Yiadom-Boakye's black figures reclaim the strategies of portraiture and interrogate the politics of representation while her use of paint and color gives a literal representation to the question of visibility. In the mid-nineteenth century, Manet's *Olympia*, 1863 (fig. 2) caused quite a stir. A naked

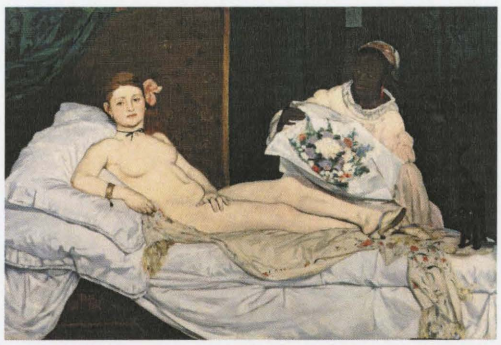


Fig. 2. Édouard Manet. *Olympia*, 1863. Oil on canvas, 103.5 x 190 cm. Musée d'Orsay, Paris, France. Image courtesy Giraudon / The Bridgeman Art Library.

white prostitute stares out of the painting, directly engaging the viewer with her gaze while a black, female servant presents flowers from a client. As art historian Sander L. Gilman explains, the nineteenth century's misinformed theories of racial evolution situated the black servant as a symbol of hypersexuality and illness[7], both moral and physical. Yiadom-Boakye has revisited this seminal painting at least twice—each time removing the servant figure entirely—by painting a darkly dressed but equally confrontational black woman (fig. 3) and then a semi-clothed black man (fig. 4) in the prostitute's reclining pose. Although this race/gender swap certainly confronts outdated racial perceptions and the politics of desire, Yiadom-Boakye's consideration of the servant is perhaps a more compelling commentary on subject-hood. Though she has completely omitted the servant from this particular revisionist work, she continually mimics Manet's

[4] Hans Ulrich Obrist, "Hans Ulrich Obrist Interviews the Afropolitan Artist Lynette Yiadom-Boakye." *Kaleidoscope*, Summer 2012, Issue 15, pp.102.

[5] Higgie, Jennifer. "The fictitious portraits of Lynette Yiadom-Boakye." *Frieze Magazine*, April 2012, Issue 146, pp. 91.

[6] Ibid.

[7] Gilman, Sander. "The Hottentot and the Prostitute: Toward an Iconography of Female Sexuality." *Difference and Pathology: Stereotypes of Sexuality, Race, and Madness*. Ithaca, NY: Cornell University Press, 1985. pp. 101.



fig. 3. Lynette Yiadom-Boakye. *Truck Stop*, 2010, oil on linen, 19 5/8 x 24 inches. Courtesy of the artist, Corvi-Mora, London, and Jack Shainman Gallery, New York.



fig. 4. Lynette Yiadom-Boakye. *The Officer of the Law*, 2010, oil on canvas, 19 5/8 x 22 inches. Courtesy of the artist, Corvi-Mora, London, and Jack Shainman Gallery, New York.



fig. 5. Lynette Yiadom-Boakye. *Kestrel*, 2011, oil on canvas, 31 1/2 X 27 1/2 inches. Collection of Pippa Cohen. Courtesy of the artist, Corvi-Mora, London, and Jack Shainman Gallery, New York.



fig. 6. Barkley L. Hendricks. *Steve*, 1976, oil, acrylic, and magna on linen canvas, 72 x 48 inches. Courtesy of the artist and Jack Shainman Gallery, New York.

pictorial representation of the servant by making her figures almost indistinguishable from their dark backgrounds (fig. 5). Their brown skin, barely delineated, on a muddy background requires the viewer to examine her paintings from multiple angles in raking light to make out a subject. Signaled at first by the whites of their eyes or some other pop of color, these elusive figures gradually materialize as if they were stepping into light.

This blending of the figure into the background is a technique that painter Barkley Hendricks (American, born 1945) mastered in the 1970s and continues to use today. However, Hendricks, who is also renowned for his treatment of the black figure, more commonly reverses the color scheme to make the skin of his subjects stand out. In *Steve*, 1976 (fig. 6) a black man's white suit fades into a white background. Like Yiadom-Boakye's figures, his contour slips into an undefined "no place," but his dark brown face jumps out from the painting's whiteness. Hendricks's paintings, with their fashionable, proud subjects, seem to celebrate blackness, much like the colorful paintings of Mickalene Thomas (American, born 1971) and Kehinde Wiley (American, born 1977), whose triumphant black subjects reclaim masterpieces of Western art history. Yiadom-Boakye's paintings, on the other hand, revel in subtlety and avoid overly defiant, revisionist, or celebratory imagery while still drawing attention to the historical inequities of representation.

In fact, Yiadom-Boakye paints her subjects doing quite regular things. Whether they are walking to work, having a cup of coffee, going for a swim, or just thinking, their stances and everyday activities are leisurely rather than bold. Even when the artist wants to depict movement, as in *Shoot the Desperate, Hug the Needy*, 2010 (fig. 7), her title tempers any joyous or festive connotations one might associate with dance. Her work may consider the normalcy of blackness, but it deeply explores the intricacies of the human condition. Beneath her luscious surfaces and behind her smiling faces is a violent current, an emotional distress that is at the same time mysterious and uncomfortably familiar.

Whitney Tassie
Curator of Modern and Contemporary Art



fig. 7. Lynette Yiadom-Boakye. *Shoot the Desperate, Hug the Needy,* 2010, oil on canvas, 70 7/8 x 78 3/4 x 1 1/2 inches. Collection of Ninah and Michael Lynne. Courtesy of the artist, Corvi-Mora, London and Jack Shainman Gallery, New York.

Lynette Yiadom-Boakye was born in 1977 in London, where she currently lives and works. She studied at Central St Martins School of Art and Design and Falmouth College of Art before she completed her graduate work at the Royal Academy Schools in 2003. In 2012, she had solo exhibitions at Jack Shainman Gallery in New York and Chisenhale Gallery in London and was included in group exhibitions at the New Museum in New York, the Miami Art Museum, the Menil Collection in Houston, and other institutions. Her work is in many public collections including the Tate, London; the British Council, London; the Victoria and Albert Museum, London; the Miami Art Museum, Florida; The Studio Museum in Harlem, New York; the Arts Council Collection, London; the CCA Andratx Collection, Mallorca; and the Nasher Museum of Art, North Carolina. She was recently awarded the prestigious 2012 Future Generation Art Prize by the Victor Pinchuk Foundation.

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salt 7: Lynette Yiadom-Boakye is sponsored in part by Nancy and Dave Gill with additional support from Noel Kirnon.

Many thanks to Tamsen Greene and the staff at Jack Shainman Gallery for their assistance in organizing this exhibition, which would not have been possible without the generosity of the lenders: Joeonna Bellorado-Samuels, Corey and Racquel Chevremont Baylor, Pippa Cohen, Noel Kirnon, Ninah and Michael Lynne, and Amedeo Pace. Thank you!

Front cover: Lynette Yiadom-Boakye, *Further Pressure From Cannibals*, 2010, oil on canvas, 21 5/8 x 17 3/4 inches. Collection of Joeonna Bellorado-Samuels. Courtesy of the artist, Corvi-Mora, London and Jack Shainman Gallery, New York.

salt 7: Lynette Yiadom-Boakye is the seventh installment of the Utah Museum of Fine Arts' ongoing series of semi-annual exhibitions showcasing work by emerging artists from around the world. *salt* aims to reflect the international impact of contemporary art today, forging local connections to the global, and bringing new and diverse artwork to the city that shares the program's name.

Find more information on the *salt* series and previous *salt* artists online here: www.umfa.utah.edu/salt

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UNIVERSITY OF UTAH
Marcia and John Price Museum Building
410 Campus Center Drive | Salt Lake City, UT 84112-0350
801.581.5163 | umfa.utah.edu

UMFA
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Portraits
Evening for Educators

March 20, 2013
5:30-8:30pm
Utah Museum of Fine Arts



Hyacinthe Rigaud, 1692
Madame de Noailles
Oil painting
Gift of Mrs. Richard A. Hudnut
UMFA 1951.005

Our galleries are bursting with portraits! During this workshop teachers will discover self-portraits, portrait paintings and portrait photography currently on display. Hands-on workshops will give you new ideas of how to include portraiture in your curriculum. The event will kick-off with a lecture examining the complex social relevance of portraits and how identity and status are expressed through portraiture.

The workshop is geared towards teachers in all disciplines and grade levels and is free with no prior registration necessary. At each of the Evenings for Educators, teaching packets containing images of art works from the UMFA collection, biographies of the artists and lesson plans with across-the-curriculum lessons created by educators are available for a donation of $5. State in-service credit is available to educators. By attending five evenings (15 hours) and completing a field test, teachers can receive one credit hour of in-service credit. For more information call the Utah Museum of Fine Arts at 801-581-8336, or email umfaeducation@umfa.utah.edu. Evening for Educators is funded in part by the StateWide Art Partnership.

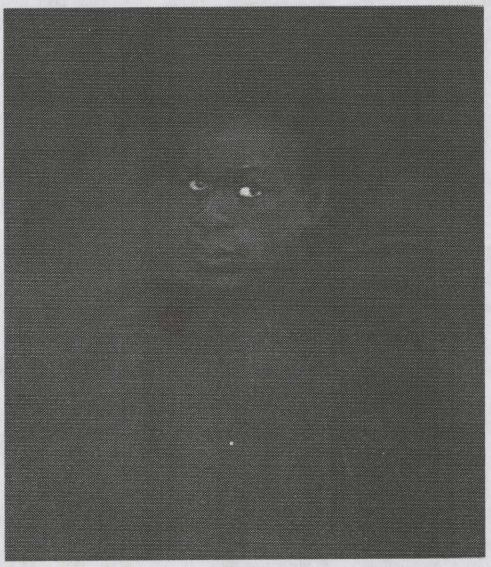
UTAH DIVISION OF arts & museums

UTAH D mus

POPS Professional Outreach Programs in the Schools

SWAP StateWide Art Partnership

UTAH STATE OFFICE OF EDUCATION



salt 7: Lynette Yiadom-Boakye Opening & Spring Film S

salt 7: Lynette Yiadom-Boakye Exhibition Opening
Thursday, February 21
6 pm | Exhibition Preview of *salt 7: Lynette Yiadom-Boakye*
7 pm | Artist Talk by Lynette Yiadom-Boakye

salt 7: Lynette Yiadom-Boakye is the seventh installment in the Museum's series of exhibitions featu and innovative art from around the world. For her first solo exhibition in the western United States, l Lynette Yiadom-Boakye will show never-before exhibited oil paintings. Employing a palette and bru unlike that of traditional western portraiture, Yiadom-Boakye's luscious, gestural paintings consider the black figure, as both subject and author, in the art historical canon.

Spring Film Festival Series: *On the Ice*
Wednesday, February 27 | 7 pm

As a complement to *Bierstadt to Warhol: American Indians in the West,* the UMFA is partnering wi Film Center to present three films from Native American filmmakers, whose work represents an evc Native American storytelling tradition. This night's featured film will be ***On the Ice***. Stay tuned for on upcoming films in this series.

Above: Lynette Yiadom-Boakye (British, b. 1977), *Kestrel*, 2011, oil on canvas. Image courtesy of the artist, Corvi-Mora, London, and Jack Sh New York.

art in sight.

UMFA docent & volunteer newsletter

march 2013

from amy...

Of the sixteen year winters I have spent in Utah I have found this winter to be the coldest, grayest and most oppressive. If you are looking for a bit of inspiration, brightness or just simply a diversion, here are a few programs our sister museums are offering in March and early April.

BYU Museum of Art, Evening of Dutch Culture
As part of the celebrations for the 10th anniversary of BYU's Center for the Study of Europe, the MOA is displaying a selection of prints by the Dutch master, Rembrandt van Rijn. The new exhibition, *Rembrandt's Amsterdam*, is on display now until April 2013. In connection with the exhibition, the museum is hosting an evening of Dutch culture entitled *Amsterdam Old and New* on Monday, April 1 from 5 to 7:30 p.m. At the event, visiting musicians from Amsterdam will perform music from their recent collaboration with BYU faculty composer Steve Ricks. BYU art history professor Martha Peacock, who curated the exhibition, will also speak about Rembrandt and his printmaking.

Utah Museum of Contemporary Art, Curatorial Walkthroughs
On March 8th and 22nd at 6pm join the new curator tour series which provides a behind-the-scenes opportunity to experience UMOCA and their presentations of groundbreaking artwork by local, national, and international artists. At the conclusion of the gallery walk, enjoy the opportunity to informally engage the curator with your questions and personal responses.

Natural History Museum of Utah, Basket Blast!
On March 13, from 2:00pm to 2:30pm join NHMU anthropologists and NHMU basket experts to explore the *Weaving a Revolution* exhibit, discover how Navajo baskets are made, learn more about the Navajo weavers, hear the story of the Navajo basket revolution, and learn about the Museum's extensive basket collection. Led by Glenna Nielsen-Grimm, Anthropology Collections Manager.

Spring will arrive soon but until it does I hope one of these programs will provide the brightness and inspiration to carry you through.



THIS MARCH AT THE UMFA



UPCOMING EVENTS

Palette to Palate: Around the World Class with Art and Wine
Wednesday, March 6 | 7-9 pm
In this class, art historian Laura Hurtado will guide participants through a tour of six examples of art from different regions of the world, then certified sommelier Michael Roussin will guide a parallel exploration of six wines. See www.continue.utah.edu for pricing information.

Third Saturday for Families at the UMFA: Portraits
Saturday, March 16 | 1-4 pm
The Utah Museum of Fine Arts is filled with all kinds of people and characters this spring. Participants will be inspired by the amazing portraits in our galleries and create a portrait during this free art activity. Funded in part by Salt Lake County Zoo, Arts, and Parks Program (ZAP) and OluKai.

Evening for Educators: Portraits
Wednesday, March 20 | 5:30 pm
During this free workshop for teachers and others with interest, participants will discover amazing portraits currently on display in the UMFA. Participants will then discuss and explore how identity, status, and notions of self in relation to society are expressed through portraiture.

UMFA Spring Film Series Co-Presented by the Utah Film Center: Short Films
Wednesday, March 27 | 7 pm
As a complement to *Bierstadt to Warhol: American Indians in the West*, the UMFA is partnering with the Utah Film Center to present three films created by Native American filmmakers whose work represents an evolution of the Native American storytelling tradition.

MUSEUM BOOK CLUB

UMFA members and friends are invited to take advantage of the Museum's book club program, which provides existing book clubs the opportunity to make connections between literature and visual arts. Our docents have identified several books associated with artwork on view in the Museum, and book clubs can select one of these titles to read and then visit the UMFA as a group to view the related art. Discussion guides are available online to facilitate conversation at book club meetings, and trained UMFA docents guide the discussion-based tours. See **www.umfa.utah.edu/bookclub** for book descriptions, discussion guides, and scheduling information.

CURRENT EXHIBITIONS

Dale Nichols: Transcending Regionalism
On view through March 18, 2013
Recognized as one of the four major Regionalist artists, Dale Nichols created artwork in the Midwest during the Great Depression, when he turned toward the local landscape in hopes of creating a uniquely American art. This exhibition showcases more than twenty paintings that span much of the artist's long career.

5 Blocks
On view through April 21, 2013
5 Blocks is an exhibition of youth artwork created by students at Hawthorne Elementary and Granger High School in collaboration with UMFA educators. By investigating a five-block area near their school, students examined how we shape the spaces we live in and how those spaces



EXHIBITION HIC



Grandfather's I
by Shonto Be
featured i
Bierstadt to Warhol: Ameri
West

While Begay's work is oft
Post-Impressionists, he ma
broken lines in his painting
energy of the universe. In
portrays the passing of a g
background, while the boy
enfolded in the pulsing live
View this breath-taking pa
visiting the UMFA.



Kestrel
by Lynette Yiador
featured i
salt 7: Lynette Yiad

Yiadom-Boakye's style sh
understanding of, and eng
Western history of paintin
work is a pastiche of earli
from Francisco Goya and
Edgar Degas and Paul Cé
work and other marvelous
newly installed *salt* exhibit

Bierstadt to Warhol: American Indians in the West
On view through August 11, 2013
Bierstadt to Warhol: American Indians in the West is an ambitious exhibition comprising more than 100 oil paintings, sculpture, and works on paper drawn primarily from the Diane and Sam Stewart Collection. It examines depictions of American Indian identity (by both natives and non-natives) in a diverse array of styles. This exhibition negotiates the devices and implications of portraiture as a historical genre, to show that a portrait can either fashion a mythologized persona or an authentic personal dynamic that speaks to lived experience.

salt 7: Lynette Yiadom-Boakye
On view through June 23, 2013
salt 7: Lynette Yiadom-Boakye is the seventh installment in the Museum's series of exhibitions featuring new and innovative art from around the world. For her first solo exhibition in the western United States, British artist Lynette Yiadom-Boakye will show never-before exhibited oil paintings. Employing a palette and brushwork not unlike that of traditional western portraiture, Yiadom-Boakye's luscious, gestural paintings consider the role of the black figure, as both subject and author, in the art historical canon.

Mike Disfarmer: Cleburne County Portraits
On view through July 14, 2013
A small-town photographer from Heber Springs, Arkansas, Disfarmer used glass plate negatives to create snapshot-size photographs as keepsakes for the local community. The stark minimalism of his studio backdrops, especially those used during the 1930s and through the war years, effectively isolate his subjects and in doing so create intimate, deeply human portraits of them.

Image: Gallery shot, *Bierstadt to Warhol: American Indians in the West*. Cyrus Edwin Dallin (American, 1861-1944), *Appeal to the Great Spirit*, c. 1890, detail, bronze, Collection of Diane and Sam Stewart.

UMFA
UTAH MUSEUM OF FINE ARTS

april museum programs



Highlights of the Collection Tour

6:30 pm | First Wednesday of the month
1:30 pm | All Saturdays and Sundays | FREE with paid admission

Experience the UMFA galleries through a thirty-minute tour with a docent. No pre-registration necessary.

Artist Talk at the UMFA: Jedediah Caesar

6 pm | Thursday, April 4 | FREE

Los Angeles-based artist Jedediah Caesar will discuss his current work and his piece "*|_|_|_|_|_|_|_|_|_|_," the artwork acquired by the Friends of Contemporary Art of the UMFA last year. This lecture is sponsored by A Gallery.

Chamber Music Series at the UMFA

7 pm | Wednesday, April 10 | FREE

Experience the harmonious convergence of music and art at the UMFA as students from the University of Utah School of Music gather in the galleries to perform musical masterpieces in the intimate surrounds of the Museum. Allow music played by the Rosco String Quartet inform your artistic viewing experience.

ABOVE: Kevin Red Star (Crow/Absaroke, b. 1943), *Tea Party*, 1986, oil on canvas. Collection of Diane and Sam Stewart.

UMFA Campus Art Walk

5–8 pm | Thursday, April 11 | FREE

At The University of Utah many different artworks can be found, from sculptures to paintings to the buildings themselves; come discover these hidden artistic gems with SMAC, the UMFA's Students' Museum Advisory Council. The evening's events will begin with a kick-off party at the UMFA complete with hors d'oeuvres, drinks, and music, then will continue with a self-guided tour to view art around campus. More into: umfa.utah.edu and http://umfablog.wordpress.com/.

Artist Talk at the UMFA: Kevin Red Star

4:30 pm | Thursday, April 18 | FREE

During this artist talk, Kevin Red Star will discuss his development as an artist and the themes in his work. Born and raised on the Crow Indian Reservation in Lodge Grass, Montana, Kevin Red Star's family, heritage, and abundance of visual experience serve as his palette. His paintings are included in the exhibition *Bierstadt to Warhol: American Indians in the West*. This program has received funding from the Utah Humanities Council (UHC). UHC offers funding to empower individuals and groups in Utah to improve their communities through active engagement in the humanities.

Third Saturday Art Activity for Families: Wire Sculptures

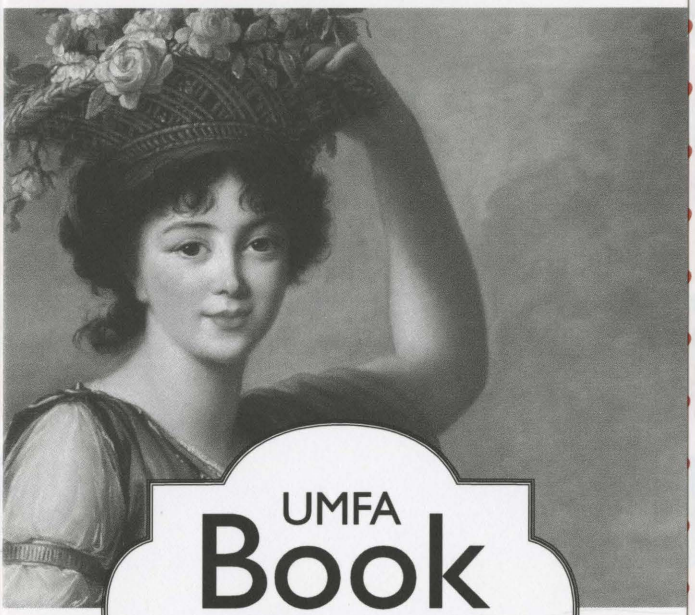
1–4 pm | Saturday, April 20 | FREE

During this Third Saturday receive inspiration from the wire sculptures created by students at Granger High School in our exhibition, *5 Blocks*. Create your own sculpture of a building, street sign, or street lamp. Third Saturday is funded in part by Salt Lake County Zoo, Arts, and Parks Program (ZAP) and OluKai.

Spring Film Series Co-presented by the Utah Film Center

7 pm | Wednesday, April 24 | FREE

As a complement to *Bierstadt to Warhol: American Indians in the West*, the UMFA is partnering with the Utah Film Center to present films created by Native filmmakers whose work represents an evolution of the American Indian storytelling tradition. The film featured this evening will be "Grab." More into: www.umfa.utah.edu or www.utahfilmcenter.org



UMFA Book Club

Choose a book to read. Then, view related artwork on a Book Club Tour. Area book groups, this is for you!

INTERESTED?

Visit www.umfa.utah.edu/bookclub
or call 801.581.3580

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Marie Louise Elisabeth Vigee-Lebrun, French, *Princess Eudocia Ivanovna Galitzine (nee Ismailoff) as Flora*, 1755 to 1842, detail, oil painting. Gift of Val A. Browning.

LOVEgive UTAH

POINT.
CLICK.
DONATE.
AWESOME.

Support the Art You Love This Friday, March 22

Love Utah Give Utah is the first ever state-wide, 24-hour giving marathon. This unpreceder takes place tomorrow and the UMFA is asking for your participation to help us generate ma for a State of Utah grant.

Each year, the UMFA receives a generous grant from the Utah State Office of Education in *Art in a Box*, the Museum's statewide art education program for schools. *Art in a Box* takes educators out of the Museum and into classrooms all across Utah with art supplies and lesso teachers and students. Last year, *Art in a Box* served nearly 20,000 students, demonstrating for this program at a time when many districts are cutting art education.

Because *Art in a Box* is a public-private partnership, the UMFA must match the funds giver Office of Education with private donations. Your contributions to Love Utah Give Utah will Museum continue to send high-quality art education programs into every corner of our state

Help the Museum match this grant and be apart of our state history by donating on Friday, M

DONATE TODAY!





UMFA

quarterly apr | may | jun 2013



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Dear Members and Friends:

In recent months, the Museum's staff and volunteers have been engaged in a challenging and exciting strategic planning process. We've been asking ourselves: What does the UMFA of the future look like? How do we shape and grow our staff, collections, and programs to best serve the needs of our audiences? How can the Museum meet your needs as a UMFA patron?

A few staff members joined me recently on "study trips" to visit museums in Seattle, L.A., the Bay Area, and Austin, to bring great ideas and best practices home to Salt Lake City. Our visits at these varied but wonderful museums were nothing short of inspiring, and one central point kept rising to the surface. The UMFA must strive to use art boldly to inspire exploration of and discussion about important topics of our day in a "safe" and intellectually creative environment. We must acquire and exhibit the very best art and ensure that all visitors—no matter their familiarity with art or museums, their education level, age, or ethnicity—have welcoming, enjoyable, and enriching experiences at the UMFA.

Much of what is on view at the Museum this spring asks us to think about portraiture—photographs, paintings, and sculpture of people—and how we interpret and explain the "other" with such imagery. I hope you'll visit again and again to enjoy our current offerings, including Mike Disfarmer's small but powerful photographs and Lynette Yiadom-Boakye's astonishing "imagined" portraits. Of course, at the center of our portrait-themed exhibitions is *Bierstadt to Warhol: American Indians in the West*, which has gotten nice write-ups in *Western Art & Architecture*, *Fine Art Connoisseur*, and other regional publications.

As always, the Utah Museum of Fine Arts will strive to be a source of wisdom, delight, and inspiration in a world that needs all three. We welcome your ideas as we work to envision the UMFA of the future and, as always, we thank you for your ongoing support!

With warm regards,

Gretchen Dietrich

Gretchen Dietrich, Executive Director

The UMFA gratefully acknowledges the continuing support it receives from the University of Utah, Salt Lake County Zoo, Arts & Parks Program, Utah Arts Council, Salt Lake City Arts Council, C. Comstock Clayton Foundation, Estate of Aurelia B. Cahoon, Anne M. and David S. Dolowitz, Helene Druke Shaw Family, Katherine W. Dumke & Ezekiel R. Dumke, Jr. Foundation, George S. & Dolores Doré Eccles Foundation, Marriner S. Eccles Foundation, The William Randolph Hearst Foundations, Emma Eccles Jones Foundation, Wilma T. Gibson Family, Jeanette and O. Ernest Grua, Jr. Family, Estate of John W. and Helen B. Jarman, National Endowment for the Arts, LaReta C. Madsen Family, Ray, Quinney & Nebeker Foundation, John & Marcia Price Family Foundation, S. J. & Jessie E. Quinney Foundation, Joseph and Evelyn Rosenblatt Family Foundation, George Q. Morris Foundation, Estate of E. Frank Sanguinetti, Ms. Suzanne M. Scott, State Office of Education, Utah Division of Arts & Museums, Paul L. & Phyllis C. Wattis Foundation, UMFA Board of Directors, Docent Council, Friends of Contemporary Art, Friends of Utah & Western Art and UMFA Members.

Bierstadt to Warhol: American Indians in the West

The UMFA gratefully acknowledges those whose generous support made possible the exhibition *Bierstadt to Warhol: American Indians in the West,* currently on view:

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The Sam & Diane Stewart Family Foundation

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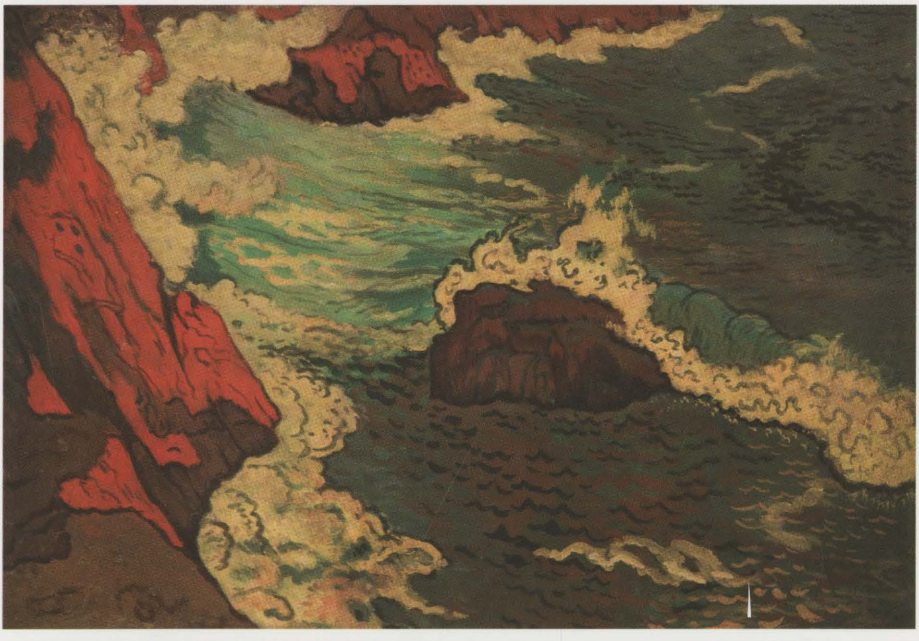
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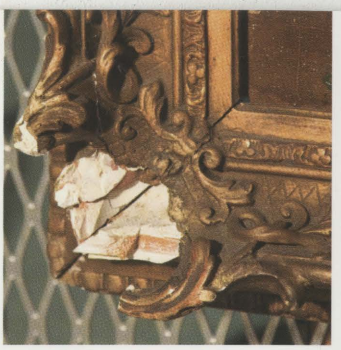
ON THE COVER | Lynette Yiadom-Boakye, *Further Pressure from Cannibals*, 2010, oil on canvas, 21 5/8 x 17 3/4 inches. Collection of Joeonna Bellorado-Samuels. Courtesy of the artist, Corvi-Mora, London, and Jack Shainman Gallery, New York.

BELOW | Georges Lacombe (French, 1868-1916), *Mer verte et falaise rouge*, 1895-1896, detail, oil on canvas. Purchased with funds from Friends of the Art Museum.



The UMFA at Versailles

A Georges Lacombe painting from the UMFA's permanent collection was included in a major retrospective at the Musée Lambinet in Versailles, France, recently. Lacombe's *Mer verte et falaise rouge* was featured in *Les Univers de Georges Lacombe 1868–1916*, a collaborative exhibition with the Musée Maurice Denis, Saint-Germain-en-Laye. The UMFA is thrilled to lend a work to such a remarkable show and to contribute to the scholarly research that such a retrospective exhibition invites and facilitates.



Restoring a Legacy



One of the Museum's earliest and most important benefactors was Mrs. Richard Hudnut. Her donations of English, French, and Italian art, along with her daughter Natacha Rambova's gift of Egyptian antiquities, spurred the creation of permanent gallery space for the Utah Museum of Fine Arts. Among the gifts was a portrait of Natacha commissioned in 1925 entitled *Portrait of a Lady.*

Over the course of many years, decorative elements of the portrait's frame were damaged. In order to reconstruct the frame to its original splendor, the restoration team took casts of the intact corner to recreate the missing parts. The back of the frame was also built up in order to meet today's conservation standards. The frame of *Portrait of a Lady* was restored in 2012 through a gift from The Joy Kingston Foundation and Chairman/CEO Paul Matthew Layne. Mr. Layne directed the Foundation's gift to the UMFA to honor Natacha Rambova for her great contributions to the Museum and its collections.

TOP | *Portrait of Natacha Rambova* frame detail.

ABOVE | Pavle "Paja" Jovanovic (Serbian, 1859-1957), *Portrait of Natacha Rambova*, detail, oil on canvas. Gift of Mrs. Richard A. Hudnut.



CENTER | Unknown artist (Italian ,15th century), *Recumbent Lion*, marble. Gift of Mrs. Richard A. Hudnut. Lighter color indicates where conservation work has been done.

BELOW | Robyn Haynie. Cris Baczek photo.

Among the numerous gifts that the Hudnut family donated to the UMFA is a pair of fifteenth-century Italian marble pieces: *Recumbent Lion* and *Recumbent Lioness with Cubs.* Recently, *Recumbent Lion* and *Recumbent Lioness with Cubs* each underwent a facelift at the hands of Geneva-based conservator Catherine Orange Fischer, who graciously agreed to volunteer her expertise to revitalize the marble felines. Mrs. Fischer has worked closely with the UMFA collections staff on a variety of conservation projects, and the UMFA thanks her for all of her hard work.



Looking Forward...

The UMFA has hired its first full-time conservator, Robyn Haynie, who came to us from the world-renowned Oriental Institute at the University of Chicago. Haynie is doing both preventive and remedial work in the permanent collection and exhibitions.



Drawing Lab

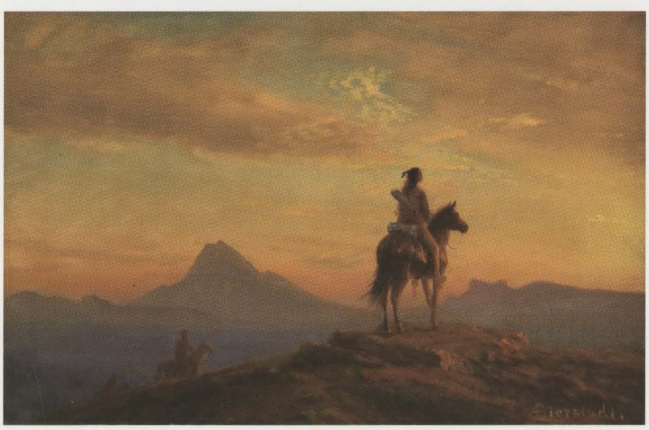
May 16 – August 25, 2013

There are many ways to draw and many definitions of drawing. The UMFA's exhibition *Drawing Lab* invites you to explore, experiment, and invent your own definition of drawing. In this creative and collaborative exhibition, you are the artist. Visitors will be invited to sketch art objects, create abstractions in chalk, draw directly on a table, or contribute to an unfolding exhibition-long "exquisite corpse" drawing.

Prior to the opening of the exhibition, University of Utah art students will participate in a collaborative drawing marathon, and the results of this drawing experiment will be on view in the gallery throughout the exhibition to inspire and embolden the creativity of all visitors.

ABOVE | Ulfert Wilke (American, 1907-1987), *Untitled*, 1972, detail, lithograph on paper. Gift of June Wayne.

BELOW | Albert Bierstadt (American, 1830-1902), *The Sentinel*, c. 1860, oil on board. Gift of Edward Bartlett.



Docent Conservation Fund in Action

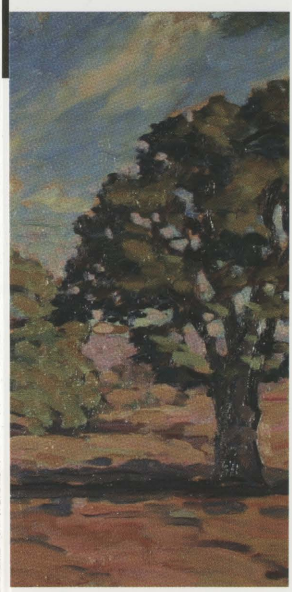
Since 2006 The Ann K. Stewart Docent and Volunteer Conservation Fund has made a profound impact on the stewardship of the UMFA's collection. Every October the Docent Steering Committee accepts proposals from UMFA curators and conservators for artworks in need of conservation. In January the top proposals are presented to all docents, and the group votes for the piece they would like to have conserved. In January 2012 the docents chose to conserve two paintings: *The Kivas of Hano* by Carl Oscar Borg and *The Sentinel* by Albert Bierstadt. Both are featured in the UMFA's current exhibition *Bierstadt to Warhol: American Indians in the West*, and *The Sentinel* has also been highlighted in several national publications, including *Western Art & Architecture*. The Museum deeply appreciates its dedicated team of docents for all the work they do—from supporting the restoration of important artworks to giving dynamic and informative gallery tours and leading art education programs for schoolchildren.

UMFA Membership has its benefits!

Wednesday, April 3, UMFA Members will receive free admission to the Natural History Museum of Utah.

Must have valid UMFA Membership card to receive this benefit.

Call 801.585.0464 for more details.



ABOVE: Gordon Nicholson Cope (American, 1906–1999), *Untitled*, 1925, oil on canvas. Gift of D.T. and Annie T. Broun.

FoCA

Friends of Contemporary Art

New Name, New Look, Same Important Mission

Beginning January 1, 2013, the UMFA Young Benefactors officially changed their name to Friends of Contemporary Art (FoCA). Just like the Young Benefactors, FoCA members will continue to celebrate and support the Museum's modern and contemporary program. Executive Director, Gretchen Dietrich, and the FoCA Executive Committee believe this new name better reflects the mission of the association and its supporters. To join this dynamic group of art lovers, call 801.585.0464 or contact membership@umfa.utah.edu. For more information, visit umfa.utah.edu/FoCA.

FUWA

Friends of Utah and Western Art

FUWA Announcement

On February 7, 2013, distinguished guests and FUWA members at the FUWA Council Level and above attended a private VIP reception celebrating the opening of the exhibition *Bierstadt to Warhol: American Indians in the West*. Diane and Sam Stewart hosted this elegant evening during which guests enjoyed Southwest-inspired décor, hors d'oeuvres, cocktails, and live music.

Next up for FUWA members is a trip to Santa Fe with the UMFA's curator of art of Utah and the West, Donna Poulton. FUWA members will meet in Santa Fe May 17–19 to participate in tours of private homes and explore the galleries and art studios of this historic town. (Members are responsible for their own transportation and lodging.) For more information or to join FUWA, contact membership@umfa.utah.edu or 801.585.0464.

Jedediah Caesar Artist Talk

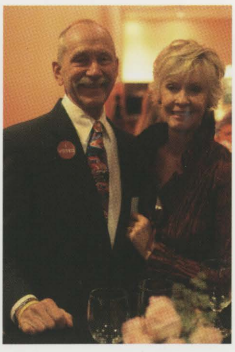
Thursday, April 4 | 6 pm

Sponsored by:

gallery ALLEN+ALAN FINE ART
1321 South 2100 East
Salt Lake City, UT 84108
801 • 583 • 4800
agalleryonline.com







2012 FoCA Acquisition Dinner

On November 2, 2012, the Friends of Contemporary Art continued their annual tradition of acquiring a new artwork for the UMFA's permanent collection of modern and contemporary art. Along with voting for the selected artworks, guests enjoyed a cocktail reception, a chic sit-down dinner, and live jazz music. The night's guest of honor was artist Jann Haworth, whose soft sculpture, *The White Charm Bracelet* (2004), was chosen as the 2011 art acquisition. This year's winning piece is a sculpture titled "*|_|_|_|_|_|_|_|_|_|_" (2011) by artist Jedediah Caesar.

Los Angeles-based artist Jedediah Caesar amasses discarded man-made materials and natural objects—collected from road trips, his studio, or walks around his neighborhood—then sets them in resin and slices the hardened block to reveal the embedded components, as seen in "* |_|_|_|_|_|_|_|_|_|_". Like a reverse archaeologist, Caesar recontextualizes found objects by fusing them together. Caesar continues the land art strategies of bringing the outside in and blurring boundaries of place by connecting seemingly unrelated sites. His work will be enjoyed by Utah's residents and visitors for generations to come.

The annual dinner and art acquisition are made possible through individual contributions to the FoCA program.











Morgan Donovan photographs.



ABOVE | James T. Harwood, *Old Loveridge House*, 1897, oil on canvas. Gift of Patricia and Donald Graves.

James T. Harwood
Old Loveridge House

Utah artist James T. Harwood (1860–1940) is central to the collecting goals of the UMFA, based on his deep connection to the surrounding community. Having served as the chairman of the Department of Art at the University of Utah from 1923 through 1931, Harwood is closely tied to the University. In 2012 two paintings by Harwood, *Old Loveridge House* (1897) and *Cascade—City Creek* (c. 1901), were generously donated to the UMFA by Don and Patricia Graves. Patricia's mother, Maude Alice Harwood, was James T. Harwood's sister.

Harwood's painting of the *Old Loveridge House* depicts a farm scene from the area near his hometown of Lehi, Utah. It was painted shortly after he returned from Paris, where he received advanced artistic training in the French Academy system, which stressed academic realism in both portraiture and landscape. This painting is an important example of Harwood's tonal realist style, which used a painterly approach and emphasized subtle hues of gray, brown, and lavender to suggest the cold winter scene.



Margot Shott

Margot Shott has been a supporter of the UMFA for decades and her patronage is wide-ranging. She has volunteered at fund-raising events, curated exhibitions, and provided support for the membership and annual fund programs. Margot comes by her love of museums naturally through her experiences growing up in New York City and spending time with a cousin who worked at the Metropolitan Museum of Art. She then volunteered with the Los Angeles County Museum of Art through Fashion Group, an association of women fashion executives. When Margot moved to Utah, she became involved with the UMFA and Pioneer Theatre, and came to appreciate the University of Utah as a steward of the arts for the community.

Margot tells a story of being in a physician's office and hearing him speak of the UMFA exhibition *Monet to Picasso from the Cleveland Museum of Art* with awe in his voice: "He told me he had never before seen a Monet. He spoke of it as if it were a whole new aspect to his life. I was very proud to be a part of the UMFA and the University in bringing that kind of work to the community." Margot has made the most significant of commitments to the UMFA by naming the Museum as a beneficiary in her will. When asked why, Margot declares, "I want to leave a mark…do some good in the future. Presenting art to the community is very important to personal growth and internal joy for every individual. I want to see the arts growing in the future."

If you would like more information on how to include the UMFA in your will or estate plans, please contact Lisa Arnette at 801.585.5356.

ONGOING

Highlights of the Collection Tour
First Wednesday of every month | 6:30 pm
Saturdays and Sundays | 1:30 pm
Explore the UMFA galleries through a thirty-minute tour with a Museum docent.

APRIL

MEMBERSHIP PERK | Wednesday, April 3
UMFA members receive FREE admission to the Natural History Museum of Utah. Must have valid UMFA membership card to receive this benefit. Call 801.585.0464 for more details.

Artist Talk: Jedediah Caesar
Thursday, April 4 | 6 pm
Los Angeles-based artist Jedediah Caesar will discuss his current work and his piece "*|_|_|_|_|_|_|_|_|_|_," the artwork acquired by the Friends of Contemporary Art last year. Members of FoCA are invited to join the artist for a private reception after his lecture. To join FoCA or for more information please contact 801.585.0464 or membership@umfa.utah.edu.

gallery
ALLEN+ALAN FINEART
1321 South 2100 East
Salt Lake City, UT 84108
801 • 583 • 4800
agalleryonline.com

This lecture is sponsored by A Gallery.

Chamber Music Series
Wednesday, April 10 | 7 pm
Experience the harmonious convergence of music and art at the UMFA as students from the U of U School of Music gather in the galleries to perform musical masterpieces in the intimate and beautiful surrounds of the Museum.

Artist Talk: Kevin Red Star
Thursday, April 18 | 4:30 pm
During this talk, Kevin Red Star will discuss his development as an artist and the themes in his work. Born and raised on the Crow Indian Reservation in Lodge Grass, Montana, Kevin Red Star's family, heritage, and abundance of visual experience serve as his palette. His work is included in the exhibition *Bierstadt to Warhol: American Indians in the West.*

Third Saturday Art Activity for Families: Wire Sculptures
Saturday, April 20 | 1-4 pm
The exhibition *5 Blocks* shows how local students explored five blocks around their schools and then created artworks inspired by their observations. Students at Granger High created wire sculptures of their neighborhood. At this Third Saturday, you can be inspired by their art and make a wire sculpture of a building, street sign, or street lamp. Third Saturday is funded in part by Salt Lake County Zoo, Arts, and Parks Program (ZAP).

Spring Film Series Co-Presented by the Utah Film Center
***Grab* (2011) Not Rated | 60 minutes**
Wednesday, April 24 | 7 pm
As a complement to *Bierstadt to Warhol: American Indians in the West*, the UMFA has partnered with the Utah Film Center to present three films created by Native American filmmakers whose work represents an evolution of the Native American storytelling tradition.

MAY

Third Saturday Art Activity for Families: Make Your Own Paintbrushes
Saturday, May 18 | 1-4 pm
Many artists throughout time have created their own paintbrushes from available materials. On this Third Saturday, you can make your own brushes out of unusual materials and then use them to paint. Third Saturday is funded in part by Salt Lake County Zoo, Arts, and Parks Program (ZAP).

JUNE

Third Saturday Art Activity for Families: Clay Landscapes
Saturday, June 15 | 1-4 pm
Landscapes are a common subject of art and the Museum is full of them. Get inspiration from paintings, sculptures, and drawings to create your own three-dimensional landscape out of clay. Third Saturday is funded in part by Salt Lake County Zoo, Arts, and Parks Program (ZAP).

Mark your calendars for summer fun with the UMFA! Here is a sneak preview of some of the UMFA's summer classes.

American Indian Arts and Crafts Class (2nd–3rd grade)
July 8-12 | 8:30 am–12 pm
This class lets participants experience American Indian art at two museums. Students will begin the day at the UMFA by creating their own art inspired by portraits in the exhibition *Bierstadt to Warhol: American Indians in the West*. Then participants will be bused to the Natural History Museum of Utah to view American Indian art and create their own crafts. For pricing information and to register, visit www.nhmu.utah.edu.

American Indian Arts and Crafts Class (4th–5th grade)
July 8–12 |1–4:30 pm
This class lets participants experience American Indian art at two museums. Students will begin the day at the Natural History Museum of Utah by viewing American Indian art and creating their own crafts. Then students will be bused to the UMFA to create their own art inspired by portraits in the exhibition *Bierstadt to Warhol: American Indians in the West*. For pricing information and to register, visit www.nhmu.utah.edu

Art Study and Studio (Ages 8–12)
July 16–19 | 10 am–12:30 pm | $100 + $20 Special Fee
This course teaches the fundamentals of drawing and painting. Each session will involve a close study of artworks in the galleries followed by studio time to practice the art-making techniques observed in those works. To register, call 801.581.6984

UMFA
UTAH MUSEUM OF FINE ARTS

THE UNIVERSITY OF UTAH™
Marcia and John Price Museum Building
410 Campus Center Drive
Salt Lake City, Utah 84112-0350

connect with umfa
facebook twitter flickr YouTube Broadcast Yourself™
www.umfa.utah.edu

Hours of Operation

Tuesday–Friday	10 am–5 pm
Wednesdays	10 am–8 pm
Weekends	11 am–5 pm
Closed Mondays and Holidays	

General Admission
(excludes ticketed exhibitions)

UMFA Members	FREE
Adults	$7
Seniors	(ages 65+)$5
Youth	(ages 6-18)$5
Children under 6	FREE
U Students/Faculty/Staff	FREE
Higher Education Students	FREE

Information	801.581.7332
Membership	801.585.0464
Programming	801.581.3580

UMFA is an accessible museum

NONPROFIT ORG
US POSTAGE PAID
SLC UT
PERIT #1529

1309875 ********AUTO**5-DIGIT 84092
Mrs. Janine M. Hutchinson
11712 S Oak Leaf Pl
Sandy UT 84092-7309

art in sight.

UMFA docent & volunteer newsletter — april 2013

from kate...

I am Thankful!

The Utah Museum of Fine Arts is a cultural treasure and every time I walk into the Museum I am thankful. I am thankful for the volunteers who spend an extra hour helping a child glue her art work together to make if perfect. I am thankful for the docents who make fourth-graders eyes brighten as they show them the sarcophagus. I am thankful for my colleagues, the Museum staff, who are constantly pushing the Museum's standard of excellence to new heights. I am also thankful for the UMFA members and donors, whose essential financial support sustains the UMFA.

The act of giving, is profound, and every day, as the Manager of Annual Giving, I am inspired and humbled by the generosity of UMFA members and donors. I would like to personally thank all the UMFA Members, but I need your help!

I am looking for help from about 15 volunteers on Wednesday, May 29 from 4-8pm to call and thank Museum supporters.

Participation Basics:

- It's easy. Volunteers do not ask donors for anything. They simply call UMFA Members and donors to thank them for their support
- Nearly all volunteers who have partic ipated in past Than-a-thons report that the experience is as enjoyable for them as it is for the donor
- Snacks and drinks are provided!

If you are interested please call me at 801.585.0464 or email me at kate.ithuralde@umfa.utah.edu.

Thank you,
Kate Ithuralde
Manager of Annual Giving
Utah Museum of Fine Arts

contact us

kerry director of ppes	801.585.7190 kerry.ogrady@umfa.utah.edu
annie art in a box coordinator	801.585.5168 aburbidgeream@umfa.utah.edu
virginia curator of education	801.585.7163 vcatherall@umfa.utah.edu
amy volunteer coordinator	801.585.9875 aedwards@umfa.utah.edu
joanna education assistant	801.585.0014 Joanna.Walden@umfa.utah.edu
iris moulton university outreach	801.581.4405 iris.moulton@umfa.utah.edu
ali docent & tour coordinator	801.581.3580 alexandra.monjar@umfa.utah.edu
tracey teacher resource center	801.581.8336 tracey.matthews@umfa.utah.edu

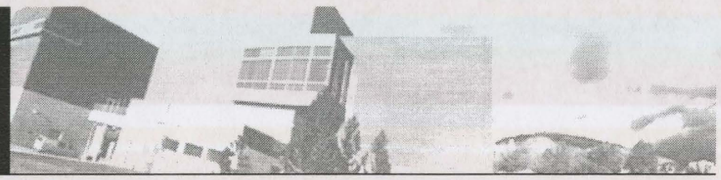


may

to engage visitors in discovering meaningful connections with the artistic expressions of the world's cultures

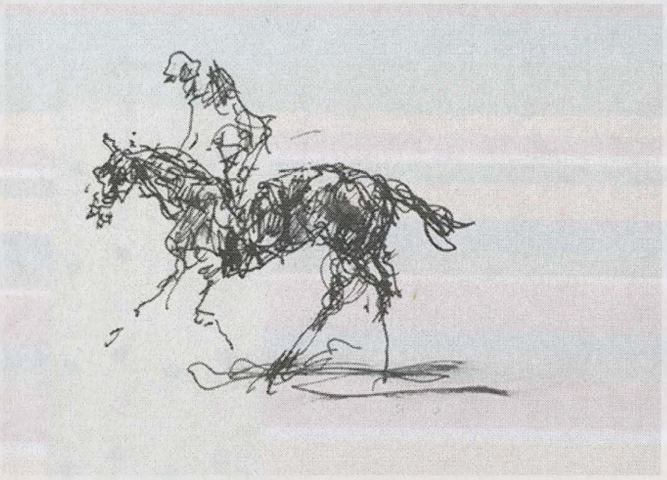
su	m	t	w	th	f	s
			1 Free Day 6:30 pm Highlights Tour	2 10 am Escalante	3	4 1:30 pm Highlights Tour
5 1:30 pm Highlights Tour	6 Museum Closed	7 10 am Riverside 11:30 am Riverside	8	9 Spring Fling	10 10 am Wasatch 2 pm Bookclub Tour	11 1:30 pm Highlights Tour
12 1:30 pm Highlights Tour	13 Museum Closed	14 11:15 am St. Sophia	15	16 1:30 pm Osher	17 10 am NUAMES 11 am Memory Tour	18 1:30 pm Highlights Tour 1 pm 3rd Saturday
19 1:30 pm Highlights Tour	20 Museum Closed	21 10 am Beacon Heights	22 10 am W. Bountiful	23 10 am J.R. Smith 12 pm J.R. Smith	24	25 1:30 pm Highlights Tour
26 1:30 pm Highlights Tour	27 Museum Closed	28 10 am Thomas Edison 11:15 am McGillis	29 10 am Sunset View 11:15 am Sunset View	30 10 am Canyon Rim 11:15 am Canyon Rim	31	

UMFA
UTAH MUSEUM OF FINE ARTS



THIS MAY AT THE UMFA





Upcoming Free Events

Third Saturday for Families: Make Your Own Paintbrush
Saturday, May 18 | 1-4 pm
Many artists throughout time have created their own paintbrushes from available materials. On this Third Saturday, you can make your own brushes out of unusual material and then use them to paint. Funded in part by Salt Lake County Zoo, Arts, and Parks Program (ZAP) and OluKai.

Highlights of the Collection Tour | Free with Museum Admission
First Wednesday of the Month | 6:30 pm
Every Saturday and Sunday | 1:30 pm
Experience the UMFA galleries through a thirty-minute tour with a docent. No pre-registration necessary.

Exhibition Opening May 17:
Drawing Lab

A new hands-on, interactive exhibition at the UMFA invites visitors to create the artwork themselves. *Drawing Lab*, which opens May 17, is inspired by the idea that mark-making is a fundamental human impulse and that there is no wrong way to do it. Museum visitors of any age or artistic ability are welcome to participate.

May 6–8, prior to the opening of the exhibition, University of Utah art students will participate in a collaborative drawing marathon. The results of this drawing experiment will be on view in the gallery throughout the exhibition to inspire and embolden the creativity of all visitors.

The exhibition will be on view until August 25 in the Emma Eccles Jones Education Gallery of the UMFA.

Current Exhibitions

salt 7: Lynette Yiadom-Boakye
On view through June 23, 2013
salt 7: Lynette Yiadom-Boakye is the seventh installment in the Museum's series of exhibitions featuring new and innovative art from around the world. For her first solo exhibition in the western United States, British artist Lynette Yiadom-Boakye will show never-before exhibited oil paintings. Employing a palette and brushwork not unlike that of traditional western portraiture, Yiadom-Boakye's luscious, gestural paintings consider the role of the black figure, as both subject and author, in the art historical canon.

Textile Tuesday
UMFA Bl

The UMFA's Collections D
currently undergoing an ext
re-cataloguing project of the
textile collection. As part of
than three hundred textiles
their storage mounts and ph
catalogued, cleaned, and re-
archival-quality materials fo
preservation of these pricel
Highlights from this collecti
Willis W. Ritter collection of
blankets and rugs, as well a
UMFA's African textile coll

Be sure to check out the U
updates on this project.

Exhibition Hi



Untitled (c. 1
by Mike Disfa
featured i
Mike Disfarmer: Cleburn

Disfarmer photographed pe
austere backdrop with few
natural northern light, and m
a wall that separated the da
area where his patrons pose
Disfarmer's subjects couldn
made his exposures, which
the awkward and unique po
signature of his style. Becau
minimal approach, his image
of hard work and the vagari
faces and demeanor of the
"penny portraits." See this I
many more in the UMFA ga

Image Credits:
Top-Detail, image courtesy

Spring Fling 2013

Spring Fling is an excellent opportunity to get to know each other better, spend time with our fellow docents/volunteers on other teams, and explore Utah's artistic and cultural resources. We hope you'll join us on Thursday, May 9th as we celebrate fine weather, fine company, and fine art with a trip to the Springville Museum of Art. On view will be the 89th Annual Spring Salon featuring the best of Utah artists.

9:30 am Meet in the Guardsman's Way lot to board our bus (Southeast corner of 1580 E. 500 S.). We'll leave at 10 am.

11:00 am Arrive and disembark at the Springville Museum of Art. We'll receive an introduction to the exhibitions from Museum Director Rita Wright, Ph.D.

12:30 pm Gather for a box lunch in the Museum's atrium catered by Magleby's. (Inform Ali of dietary needs.)

1:30 pm Board busses for the return trip to Salt Lake City.

Springville Museum of Art: The history of the SMA began in 1903 with the donation of art work to Springville High School by Museum founders Cyrus E. Dallin and John Hafen. The Museum now houses nearly 3,000 works; 2,000 of which are Utah art. Twentieth Century Russian-Soviet Socialist Realism, a collection of 150 years of Utah art, and American Realist art comprise the permanent collection. As official State Wide Art Partnership headquarters, the Museum is home for visual art educational outreach programs to the schools of Utah. A variety of exhibitions, concerts, programs and special events are offered throughout the year.

Spring Salon: A long-standing tradition, the Museum's Spring Salon began in 1922 and continues to be the foremost showcase of Utah art in the state. SMA invites all Utah artists to submit works in any style or media for consideration by their jurors.

RSVP to Ali (801.581.3580 or alexandra.monjar@umfa.utah.edu) before April 30th. Cost for lunch and transportation is $20. There are only 50 spots available for this outing, so reserve yours ASAP.

Spring Fling 2013

May 9 | RSVP April 30

89TH ANNUAL

SPRING SALON



April 20 - July 7, 2013

SPRINGVILLE
MUSEUM OF ART

Enhance your Experience

Questions to Consider

How does each of these works relate to modern life in Utah?

Why would the curators choose to mix up different styles and media throughout the exhibition, rather than organize the works by theme, subject, or genre?

Which work of art is most interesting to you? Why?

Want to See More of An Artist?

This is a QR code:

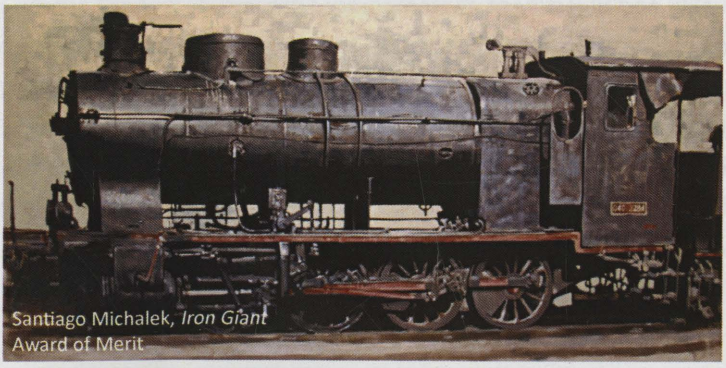
Whenever you see a symbol like this, it means the artist has a full website where you can see more examples of his/her work. If you have a smartphone with the right application, you can scan these codes to link directly to the website.

Tell Us What You Think

As you tour the Spring Salon you will encounter "Conversation Stations" where you are invited to respond to a specific work of art in the exhibition, or ideas and questions presented by others. Conversation Station locations will change frequently, so check back on every visit to join in the conversation.

Cast your Vote

This year we invite you to vote for your favorite artwork. Five pieces of art will be represented with penny voting boxes near the Main Entrance. Each cent donated will count for one vote for that piece of art work. Every week the works will change and the winner will be showcased on SMA's Facebook page. This stems from an old Museum tradition of "penny voting" in the early days of the Salon. Look for the history near the boxes.



Santiago Michalek, *Iron Giant*
Award of Merit

An Annual Tradition



Randall Lake, *Interior with Piano*

How is the Salon put together?

Now in its 89th year, this annual juried exhibition showcases the quality and diversity of contemporary Utah art. Each April artists across Utah are invited to enter two original works of art for consideration in this competitive professional exhibition. Qualified judges are invited to select the best of the submissions for display. This year 846 works were submitted, of which 220 were selected for display in the exhibition. Finally, 19 pieces were chosen to receive awards; many of these are displayed in the Stepdown Gallery of the Museum.

SINCE 1922



Historic Roots

The Spring Salon is modeled after the Paris Salon of the 18th-19th Century. This prestigious and competitive European tradition gave rise to many young aspiring artists, and celebrated the most talented painters and sculptors of that era. In Springville, the tradition of the Spring Salon began in 1922 when SMA's collection was still housed at Springville High School. Artists across the country were invited to submit work for consideration, and over the years such notable artists as Norman Rockwell, Childe Hassam, and Robert Henri had their work displayed in the Salon.



Marah Brown Rohovit, *Raven Eclipse*

Building a Collection

Each year students laboriously raised funds to purchase artwork from the Spring Salon, and this helped build the foundation of SMA's permanent collection. The competition raised local art awareness and put the national spotlight on Springville as an arts venue. The Salon has been held annually since 1922, except a few years during World War II when fuel and other goods were rationed nationwide.



Rob Kirby, *Natalie in Profile*

Today's Salon

Today, the exhibition is open to all living Utah artists and has become a premier opportunity for aspiring and professional artists alike. As you tour the galleries during your visit today, we invite you to consider how the works on display reflect and respond to societal, personal, and political situations found in contemporary Utah society. Artists have been invited to submit personal statements about their work. We hope this will help you gain insight as you stop to ponder and more deeply engage with works in the exhibition.

AWARD WINNERS

Jurors' First Place Award

Bryce Morgan Billings	*A Father's Dream and a Son's Love*

Jurors' Second Place Awards

Patrick C. Bates	*The Wide Gates So Wild*
Lane Bennion	*Stripes and Stars*

Jurors' Third Place Awards

Doug Braithwaite	*Casual Conversation*
Silvia L. Davis	*Short Stories*
Frank McEntire	*The Six Perfections*

Director's Award

Gregory D. Stocks	*Fire Water*

Associate Director's Award

Ron R. Richmond	*Catharsis (no. 36)*

Assistant Director's Award

J. Kirk Richards	*Goddess Dreaming of her Temple in the Woods*

Awards of Merit

John Henry Clark	*Rishel's Routes*
John Henry Clark	*Paving the Way*
Brandon Dee Cook	*Life Source*
Meri DeCaria	*Untitled*
David Ray Gould	*Changing Trajectory*
Jerry Read Hancock	*Quiet Time*
Willamarie Huelskamp	*Blue Lady G*
W. Wayne Kimball Jr.	*A Formal Aviary with Controlled Distribution*
Santiago Michalek	*Iron Giant*
Zachary Proctor	*Family Dinner*
Michael Soelberg	*The Gifted*
Adrian Waggoner	*As Long as we Keep our Eyes Closed*



Bryce M. Billings, *A Father's Dream and a Son's Love*
Jurors' First Place Award

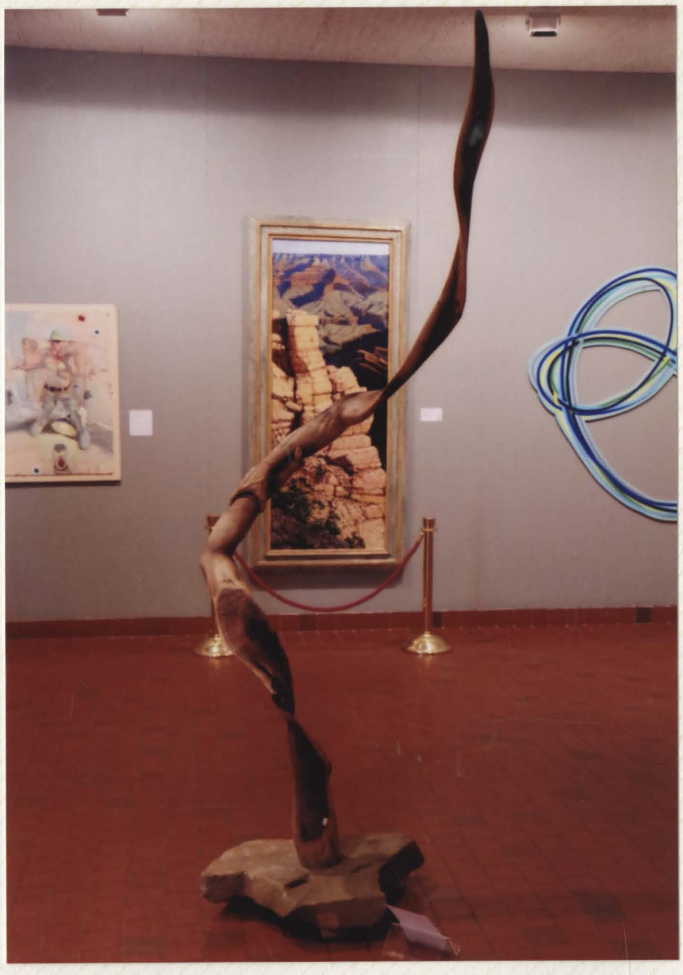


Wilford Wayne Kimball Jr., *A Formal Aviary with Controlled Distribution of Birds*
Award of Merit

This exhibition is generously supported by the George Q. Morris Foundation, as well as the Utah Division of Arts and Museums and Springville City.

SPRINGVILLE
MUSEUM OF ART







Janine Hutchinson's Caterpillar Sculpture





Director Rita Wright













BENT TO A STRAIGHT





A Tea for Amy

Please join us for afternoon tea to celebrate our beloved Amy and wish her luck as she moves on to her new career.

Thursday, May 30th, 2013 at 3 pm

At Janie Rogers' home
577 13th Avenue, Salt Lake City, Utah



Please R.S.V.P. to Ali
by May 28th
801.581.3580

chapeau optional





Amy Edwards





Helen Wyatt



Jody Andes



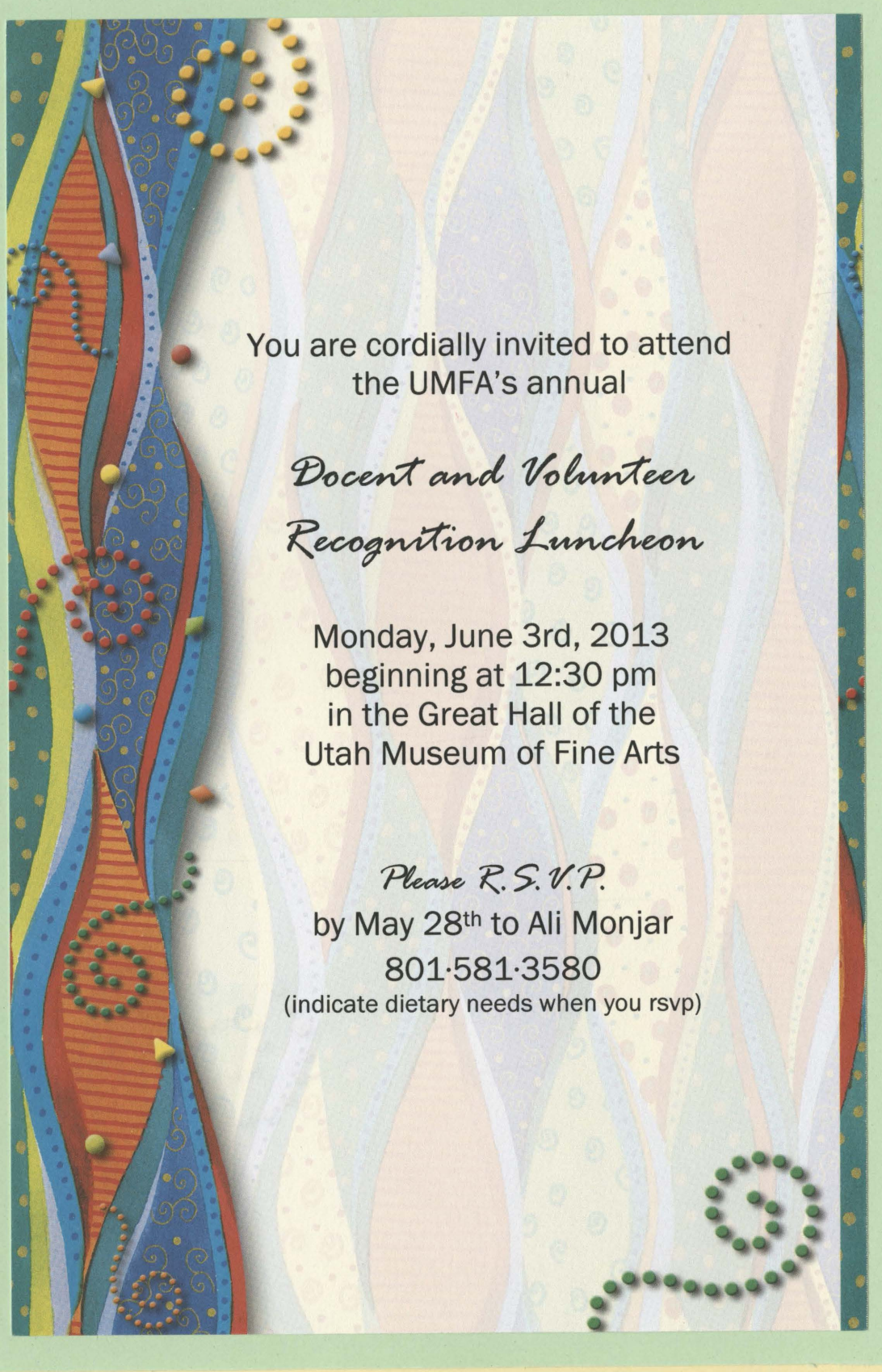
Jooda Kim







Gordon Olsen & Chauncy Powis



You are cordially invited to attend
the UMFA's annual

Docent and Volunteer
Recognition Luncheon

Monday, June 3rd, 2013
beginning at 12:30 pm
in the Great Hall of the
Utah Museum of Fine Arts

Please R.S.V.P.
by May 28th to Ali Monjar
801·581·3580
(indicate dietary needs when you rsvp)









Bizzi & Marjorie 30 YEAR Award



Karin B., Anne D., Marge W., Arita S.

25 Years



Gay Lynne, Jean, Fatima, Yoko 15 Years Award



Barbara S., Maria V., Geri S. 10 Years Award



Five Years Award



Steering Committee 2013 2014



Steering Committee 2012 2013



Brigitte Kirk, "Chair"



Week End Graduates Hailey Monica



Week day Graduates



Ali M. & Chauncy P.





Virginia C. Farewell to Amy Edwards



Tuesday Team

Wednesday





Friday Team

Krista and Elaine C.





Wednesday Team



Wednesday Team







Thursday Team Brunch
in honor of Loren Trialo







"Thank You," Loren



UTAH MUSEUM OF FINE ARTS

Annual Docent and Volunteer Recognition Luncheon

Monday, June 3rd, 2013

2012/13 Steering Committee

Chair	Brigitte Kirk
Vice Chair	Connie Ward
Past Chair	Gladys Muren
Tuesday Team Leader	Helen Wyatt
Wednesday Team Leader	Jody Andes
Thursday Team Leader	Loren Triolo
Friday Team Leader	Connie Ward
Adult Team Leader	Gerri Coombs
Book Club Team Leader	Mary Heers
Weekend Team Leader	Amy Oliver
Special Events Coordinator	Lynda Fletcher
Historians	Janine Hutchinson & Carolyn Crofts
Secretary/Treasurer	Courtney Daggy

2013/14 Steering Committee

Chair	Connie Ward
Vice Chair	Lynda Fletcher
Past Chair	Brigitte Kirk
Tuesday Team Leader	Gay Lynne Sylvies
Wednesday Team Leader	Caren Beeman
Thursday Team Leader	~~Gerri Coombs~~ Pam Burggraf
Friday Team Leader	Tiffany Harrison
Adult Team Leader	Kathleen Garcia
Book Club Team Leader	Janice Quiel
Weekend Team Leader	Maggie Hortin
Special Events Coordinator	Barbara Sluder
Historians	To Be Announced
Secretary/Treasurer	Maria Villa

Librarian: Kathie Zumbro

art in sight.

UMFA docent & volunteer newsletter — june 2014

from gretchen ...

I hope this note finds you well and ready for a spectacular Utah summer. As the semester ended, we heaved a bit of a collective sigh but not much of one – as our work (as you well know) continues year round.

As I recently reported at a Docent Monthly Meeting the staff and Board of the UMFA have been deeply engaged for some time in the creation of a new, four-year strategic plan. The plan will be completed soon and we are all very pleased about the shape it has taken. Is such a plan really important and is it worth all this trouble? I have to admit I've asked myself this question several times in recent months – but the answer is absolutely YES. In the end, we have to recognize the importance of coming together as a community of people who love the UMFA in order to articulate a vision for the Museum. The strategic plan is simply the roadmap that will take us there. If we don't articulate the vision and if we don't figure out the resources and work required to get us there – we simply won't ever get there.

So, what is the "vision" for the future UMFA? I can tell you that every person I have talked to about what a high-functioning and healthy UMFA of the future looks like has told me the same thing: It is full of people – all kinds of people – looking at and thinking about great art. In the coming years, we will more fully embrace the importance and opportunity of being more deeply engaged with the academic mission of the University of Utah. This work will bring more students and faculty into the Museum and that will have a profound impact on the University community. But, working more closely with faculty and students will also impact the UMFA and help us to do better and better work which will be appreciated by all of the people we serve. We will continue to collect and exhibit great art of the past and the present day, and we will strive to open the Museum - to make it as accessible and welcoming as possible to all the many people we serve in our community.

Your work as docents, volunteers and teachers in the Museum is critical to the future success of these dreams. In the coming years, we will strive to serve you better, to provide more training opportunities to make sure you have all you need.

I can't thank you enough for your dedicated service to our Museum. Your passion, enthusiasm, and knowledge are contagious! Each day you turn hundreds of unsuspecting visitors (adults and children alike) into UMFA fans, art-lovers, and future Museum-goers of the world.

Thank you for all you do and I look forward to seeing you in the galleries.

Warm regards, Gretchen

contact us

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teacher resource center	tracey.matthews@umfa.utah.edu



june

to engage visitors in discovering meaningful connections with the artistic expressions of the world's cultures

tour calendar

s	m	t	w	th	f	s
2	3 Museum Closed	4 10 am American Prep.	5 Free Day 10 am Bookclub Tour Highlights Tour 6:15 pm	6	7	8 1:30 pm Highlights Tour
9 1:30 pm Highlights Tour	10 Museum Closed	11	12 2:15 pm Memory Tour	13	14 1 pm UofU Black Student Leadership Institute	15 Free Day 1:30 pm Highlights Tour
16 1:30 pm Highlights Tour	17 Museum Closed	18 10 am Club U	19 10 am Club U 11:15 am La Petite Acad.	20 10 am Club U 11:15 am La Petite Acad.	21 11 am Memory Tour	22 1:30 pm Highlights Tour
23 1:30 pm Highlights Tour	24 Museum Closed	25	26	27	28	29 1:30 pm Highlights Tour
30 1:30 pm Highlights Tour						

art in sight.

utah museum of fine arts

Graduating Weekday Docents



After eight months of work the PPES department is thrilled to have eleven people graduating from the Weekday Docent Training Program. They will be ready to start touring in July so keep an eye out and give them a nice warm welcome to UMFA Docent Program.

Pictured left to right: Richard Harmston, Nancy Appleby, Kimberly England, Kathy Day, Polly Schnaper, Margaret Landesman, Terry Mitchell, Stephanie Metos, Kirk Anderson, Barbara Gilmour, David Turner (not pictured)

The graduating docents as well as docents and volunteers who are receiving their awards will be honored and recognized on June 3 at our Annual Docent & Volunteer Luncheon.

San Francisco Bound

Every other year the PPES Department plans a trip for the UMFA's Volunteers and Docents. The trips highlight a city's art, culture and of course, museums. In recent years we have had a grand time in Chicago, Minneapolis and Philadelphia. Your next destination has been set ... San Francisco.

Dates and specifics are being planned but the trip is set for mid to late May of 2014. There are two wonderful exhibitions drawing us to San Francisco. An exhibition of Georgia O'Keeffe work and an impressionist exhibition titled *Intimate Impressionism*. San Francisco is home to so many amazing museums, cultural sites and performances that it will be difficult to pack it all into a five-day trip, but we will try.

Cost for the trip, airfare and hotel will be set over the course of the summer but we always work to make these excursions as affordable as possible. All will communicate more details as they become available.

Summer Fun...Volunteers Needed

We are in need of your help to make sure all of these wonderful events happen. Look through the descriptions below and contact Amy to sign up for what interests you most.

July 20, July Artful Afternoon
Oodles of Doodles
A day full of drawing, performance, treasure hunts and more. Volunteers would help from 1 pm to 4 pm.

Summer Classes at the UMFA

Volunteers can help on one day or for the whole week.

American Indian Arts and Crafts (2nd–3rd grade)
July 8–12 | 8:30 am–12 pm
AND
American Indian Arts and Crafts (4th–5th grade)
July 8–12 | 1–4:30 pm
This class lets participants experience American Indian art at two museums. Students will begin the day at the UMFA by creating their own art inspired by portraits in the exhibition, Bierstadt to Warhol: American Indians in the West.

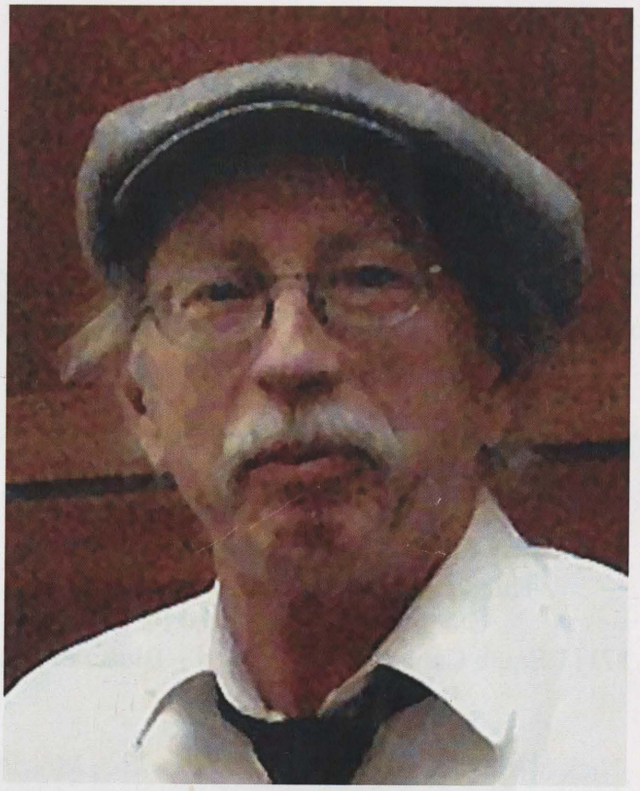
Making Art: Mom, Dad and Me (ages 2-5)
July 30 – August 2, 2013 10 am – 12 pm
A class for parents and their pre-schoolers or pre-pre-schoolers, ages 2-5! We will create one-of-a-kind paintings, masks, sculptures, and frames for beginning artists, with storytelling, hands-on art objects and strolls through the galleries.

Making Art: Mom, Dad and Me (ages 2-5)
August 6 – 9, 2013 10 am – 12 pm
A class for parents and their pre-schoolers or pre-pre-schoolers, ages 2-5! We will create one-of-a-kind paintings, masks, sculptures, and frames for beginning artists, with storytelling, hands-on art objects and strolls through the galleries.

Weiner Enrichment

I am sure you have all taken a moment to contemplate the new piece of art in the Great Hall. Some of you have expressed fondness and others .. well, not so much. My reply is often that I learn as much from art I do not like as I do from art I fall in love with. One experience is easy, the other hard, but both can move you to new places. In both situations, talking about a piece of art is always worthwhile. On **August 22 at 1:30 pm**, Virginia and Annie will lead the Summer 2013 Summer Enrichment. The focus of conversation is the Lawrence Weiner piece in the Great Hall. Regardless of your own personal response to this piece I know you will walk away from this enrichment both full of knowledge and lively conversation.

news updates



In Remembrance of

George Edward Morrison





In Memory Of

George Edward Morrison

Born: January 19, 1953 ~ St. Paul, Minnesota
Died: May 13, 2013 ~ Salt Lake City, Utah
Parents: Duane Gilbert & Grace Agnes Coughlin

GRAVESIDE SERVICES

Thursday, May 23, 2013 ~ 11:00 a.m.
Utah Veterans Memorial Park
17111 South Camp Williams Road ~ Bluffdale, Utah

PALLBEARERS

Nick Morrison
Joey McAllister
Howard Bailey
Ben Morrison
Tyler Johnson
Zach Bailey

FUNERAL SERVICES

Military Honors ~ United States Army

Speaker.....Nick Morrison

Speaker.....Ben Morrison

Open For Sharing Of Memories

Final Thoughts .....Nick Morrison

INTERMENT

Utah Veterans Memorial Park

17111 S. Camp Williams Road ~ Bluffdale, Utah



George, we'll
miss
You!



The Incredible Docent Conservation Fund
Proposal Submitted by Donna Poulton
Curator of the Art of Utah and the West
UMFA
2013

I would like to propose two paintings for consideration for the docent conservation fund for 2012. Both paintings are museum quality and wonderful examples of Utah Art. I'm hoping to create an exhibition around the pioneer artist Alfred Lambourne and one of these works would be used in the exhibition.

Both of the paintings I am proposing for conservation are rated "1 High" for both structural and aesthetic priorities on the conservation treatment proposal and cost estimate report.

PRIORITY NO. ONE



Alfred Lambourne (American, Born England 1850-1926)
Black Rock, Great Salt Lake
c. 1880s
Oil on canvas
18 x 30 in.
University of Utah Collection
UMFAX036

CONDITION STATEMENT

The painting is in fair condition. The painted canvas is stretched on to a 4-member wooden stretcher - no keys are present. The painting is slack and there are numerous planar distortions throughout, including raised stretcher creases, pronounced corner draws, several acute bulges, especially along the bottom edge where debris has collected between the lower stretcher bar and the canvas. The canvas support is somewhat age weakened and brittle but intact. The paint layer is in good condition--sound, secure, and mostly intact. There is a superficial, 2-inch long scratch in the paint layer in the upper left quadrant and a small flake loss at lower right. There is a heavy accumulation of black, soot like grime overall. There appears to be a thin, slightly discolored natural resin varnish overall. There is a remnant of a paper label stuck to the painted surface in the lower left corner.

TREATMENT PROPOSAL AND COST ESTIMATE

Document condition with digital photograph and written report.
Remove grime and paper label.
Remove/thin the discolored varnish to the extent safely possible.
Remove the painting from the stretcher.
Clean the reverse of the canvas including removal of debris along bottom edge.
Locally relax planer distortions using moisture and weights.
Reinforce the tacking margins and foldover edges by strip-lining using linen fabric and Beva 371 adhesive.
Re-stretch the strip-lined painting onto the original stretcher and key out.
Apply a new, overall, reversible varnish coating.
Fill and inpaint losses and disfigurements using a reversible inpainting medium.
Apply a final varnish as necessary.
Properly mount the painting into the frame.
Provide a protective backing board.
Wrap and crate for return transport.

RESTORATION COST--ESTIMATED: $2,200.00 to 2,530.00
TRANSPORTATION COST--ESTIMATED: crating and shipping $1464.
Total estimated cost: $2,200.00 to 2,530.00b + $1464.

BIOGRAPHY: Courtesy of the Marriott Library

Alfred Edward Lambourne was born in England on River Lam bourne on February 2, 1850. His parents encouraged his artistic talents while he was young, and when the family converted to the L.D.S. faith and moved to the United States, Lambourne's experience as a romantic realist painter of the western landscape began.

As a youth, Lambourne lived in St. Louis until his family migrated to Salt Lake City in 1866 (Haseltine, 42). During the trek west, Lambourne kept a sketchbook of the scenery along the way. After the family's arrival in Utah, Alfred began painting scenes for the Salt Lake Theater Company; he was just 16. Although he had some instruction from J. Guido Methua, George Tirrell, and Henry D. Tryon, Lambourne was primarily self-taught. He had an original approach to landscape painting and was capable of depicting moonlight and sunset scenes with an air of mysticism.

Lambourne's content and painting style was that of the "Rocky Mountain School" which was similar in style and philosophy to the Hudson River School of the East. Similar to Thomas Moran, Albert Bierstadt, and Thomas Cole, Lambourne was a painter of new and often unexplored territories. "It is said that explorers of the time did not claim discoveries in an area until they ascertained whether Lambourne had already painted there." (Dictionary of Utah Artists, 277). In 1871, Lambourne went on an expedition to Zion Canyon with Brigham Young and produced the first sketches of the area.

Also during the 1870s, Lambourne traveled with Charles R. Savage, the famous nineteenth-century photographer. Later that same decade, he traveled and painted with his friend Reuben Kirkham. Together they produced a landscape panorama that was similar to C. C. A. Christensen's and Samuel Jepperson's. The idea of a panoramic show was popular and appealing to Utahns of the nineteenth century. The large size of Lambourne's paintings reflected the grandeur of the United States. Kirkham and Lambourne traveled with 60 panels entitled Across the Continent (1876) , including a 25-foot long view of the Salt Lake Valley (Utah Art, 25).

By the 1880s, Lambourne was well known for his painting abilities. He was one of the first artists to visit and paint Yellowstone, the Grand Canyon, and Yosemite and was quickly gaining commissions. In 1800, collector J.R. Walker had Lambourne paint Moonlight, Silver Lake, Cottonwood Canyon (1880). The picture depicts two figures in a boat and features dramatic changes in value and a heavy atmosphere. Also during the 80s, Lambourne began writing poetry to express his feelings on nature and Utah. Lambourne reported that the "lonely solemnity of Utah's scenery moved him" (Utah Art, 36).

In January 1884, he wrote an essay contrasting the visual arts and literature, and by the 90s, Lambourne almost exclusively preferred the pen to the paintbrush. He wrote a total of 14 books, some of which he illustrated with black and white tempera paintings. Of the few easel paintings he did produce, several were hung in the Salt Lake temple in 1992, including one of the Hill Cumorah and one of Adam-Ondi-Ahman.

Lambourne died June 6, 1926, in Salt Lake City. He had been a painter, writer, explorer, and lover of nature. He was described as a man "of ability if not genius" (Utah Art, 20).

TWO



Danquart Weggeland (American, born in Norway, 1827-1918)
Red Bird Mine, Tintic Eureka
1888
Oil paperboard
11-1/4 x 13-7/8 in.
Purchased with funds from Friends of the Art Museum
UMFA1992.025.001

CONDITION STATEMENT

The paperboard panel is generally planar and strong, but there are small losses along the top edge and the upper right corner is partially lost. The paint layer is generally in satisfactory condition -- sound, secure and intact. There is a raised crack with blind cleavage at upper right and paint losses along the edges and in the upper right corner. A thick, very yellowed layer of natural resin varnish discolors the painted surface.

TREATMENT PROPOSAL AND COST ESTIMATE

Document condition with digital photograph and written report.
Locally consolidate and secure the raised cracks and edges of losses using an appropriate adhesive.
Remove grime
Remove the discolored varnish to the extent safely possible.
Rebuild the upper right corner and reinforce/consolidate the edges of panel.
Apply a new overall reversible varnish coating.
Fill and inpaint losses and disfigurements using a reversible inpainting medium.
Apply a final varnish as necessary.
Properly mount into frame.
Provide a protective backing board.
Wrap and crate for return transport.

RESTORATION COST--ESTIMATED: $1,760.00 to 1,980.00
TRANSPORTATION COST--ESTIMATED: crating and shipping: $1464.
Total estimated cost: $1,760.00 to 1,980.00 + $1464.

BIOGRAPHY from Springville Museum of Art:

Danquart Anthon Weggeland was born in Christiana, Norway, in 1827. As a child he was interested in drawing, and at 16 he was able to start art lessons with a local portrait painter. Four years later he left home for a year's apprenticeship with a painter and decorator in Copenhagen and then spent the next year studying at the Danish Royal Academy of Art.

Back in Norway, he supported himself with an odd assortment of jobs, took lessons in landscape painting, made a little money painting portraits, decorated some curtains for a theater, and studied costume design to improve his figurative work.

In 1854, Weggeland agreed to attend a meeting of the recently organized Stavanger branch of the Church of Jesus Christ of Latter-day Saints, where he met another aspiring artist, C. C. A. Christensen. Within a year of their meeting, Weggeland became a member of the LDS church. Christensen and Weggeland both eventually emigrated to Utah and remained lifelong friends.

Dan Weggeland moved to England and served a mission for the Church there from 1857 to 1861, and then he emigrated to America. While working to earn money to move west, he studied with Daniel Huntington and George P. A. Healy, two of the most successful portrait painters in the East. These two artists both used a refined, smooth technique that influenced Weggeland's style of portraiture and gave his later portraits an elegance not found in most of his Utah contemporaries' work.

In 1862, Weggeland finally had enough money to travel to Salt Lake City, arriving in

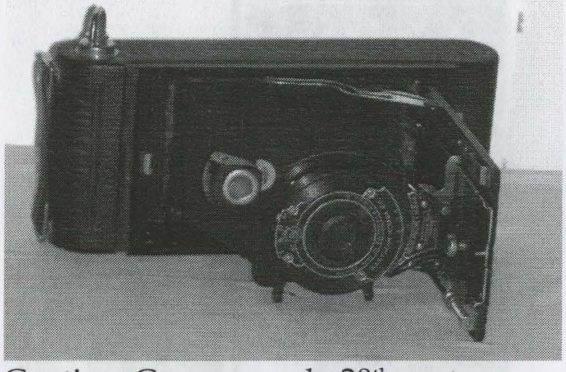
September. For the next 11 years he helped pay his rent by painting scenery for the Salt Lake Theater, and he used sketches from the trek west and drawings of Utah landscapes to create paintings that are more fluid and painterly than those of other Utah artists of his time.

Weggeland's greatest strength as an artist lay in his ability to record everyday life. He used this strength in producing murals for four LDS temples: St. George, Logan, Manti, and Salt Lake, with his best work in the Salt Lake Temple. Although better than Christensen at composing figures, he was not as effective at producing solidly modeled forms nor at conveying personality.

On the other hand, Weggeland was a great teacher of art and a founder of the Deseret Academy. Later he was called "The Father of Utah Art," and was one of the most important influences on the second generation of Utah artists: J. T. Harwood, Edwin Evans, John Hafen, Lorus Pratt, and Phineas H. Young.

Because of the quality of his work, his progressive style, and his influence on other artists, Dan Weggeland was probably the most important early Utah painter. He continued to teach in Utah and to exhibit nationally, winning gold and silver medals at the Chicago Columbian Exposition of 1893. He stayed current with artistic direction on a national level and was greatly respected by younger artists, many of whom he influenced to study in Paris, helping to establish an important tradition of European-trained native Utah artists.

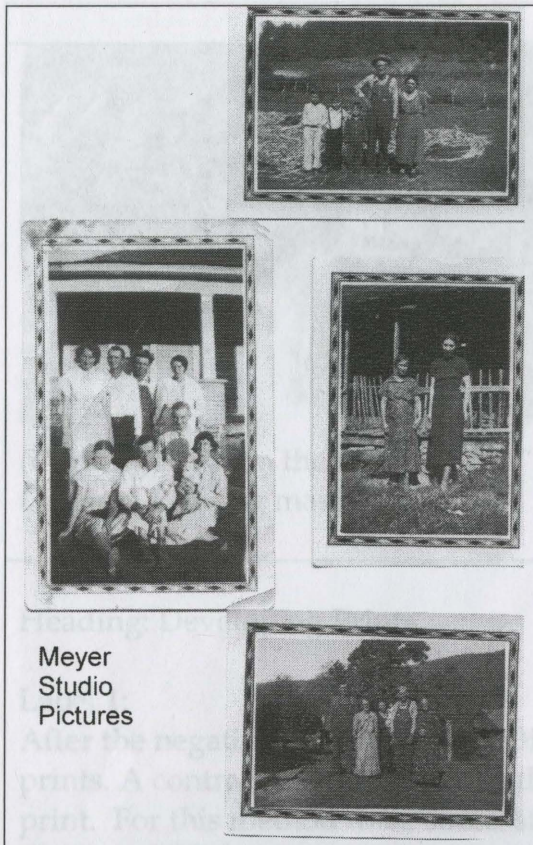
Biography courtesy of The Springville Museum of Art.



Caption: Camera, early 20th century
Loan courtesy of Christine Baczek
L2013.3.1AB, L2013.3.5AB, L2013.3.6AB, L2013.3.7AB



Photograph courtesy of the Heber Springs Historical Society
Caption: Mike Meyer with his new camera



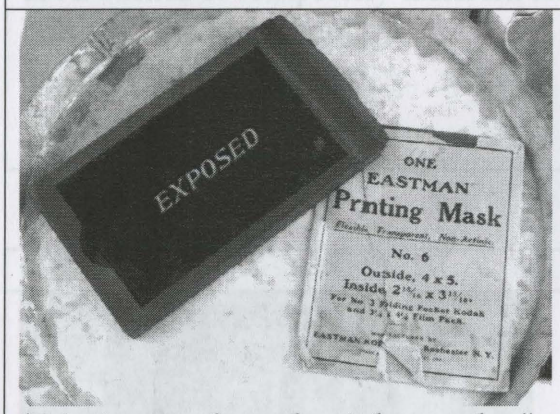
Meyer
Studio
Pictures

Photograph courtesy of the Heber Springs Historical Society
Caption: Meyer studio picture

Heading: Outside the Studio

Label 1:
Although this exhibition showcases Disfarmer's studio portraits, he also dabbled in other types of photography. This early photograph shows him with a new portable camera, a model that allowed him to take photographs more quickly while outside. The camera you see here is from the 1920s. It is similar to the camera held by Disfarmer in the photograph.

Label 2:
As you look at the photographs in this exhibition, take special notice of the aesthetics of the prints themselves. Consider how the materials, equipment, and processes that Disfarmer used to make these portraits have together contributed to the final look of the artwork.



(Printing mask on the right not the "exposed" frame.)
Caption: Printing mask

Heading: Developing Prints

Label 1:
After the negative was processed, Disfarmer would then make positive contact prints. A contract print means that the size of the negative is the exact size of his print. For this method to be successful, he used a high-grade paper product, most likely Velox paper. To finish the print, he used a printing frame and mask to keep the borders white.

Label 2:
The photographic print was developed in a darkroom with a dim red or orange light. The paper, negative and mask were loaded into the printing frame and the light source turned on for a set amount of time. Then the print was developed in four steps, similar to the method for developing glass plates. Each chemical was put in an enameled iron tray and the paper moved from one to the next. Once washed, the paper was placed face down to dry on a rack of stretched cheesecloth.

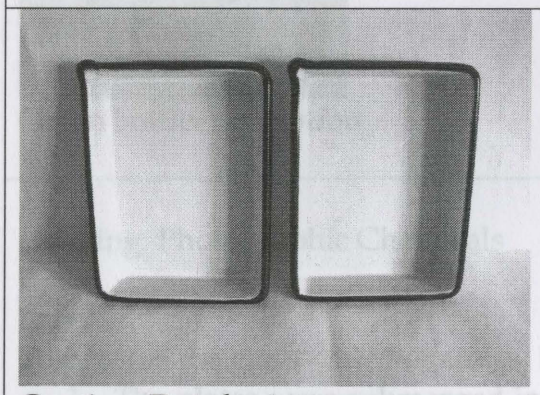
Case 5

used bottles of completely different shapes and sizes so they could feel which bottle held which chemical.

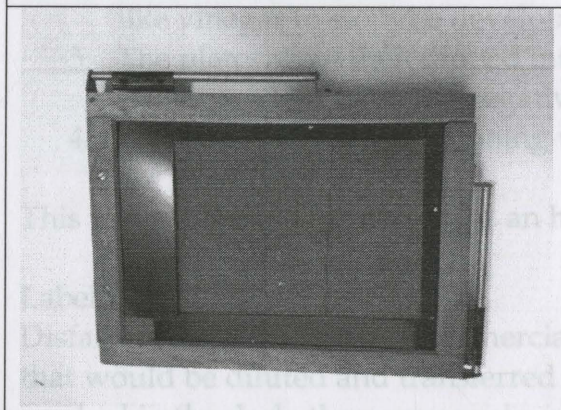
Case 4



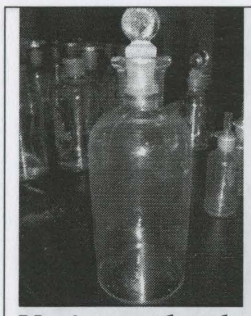
Caption: Photographic paper



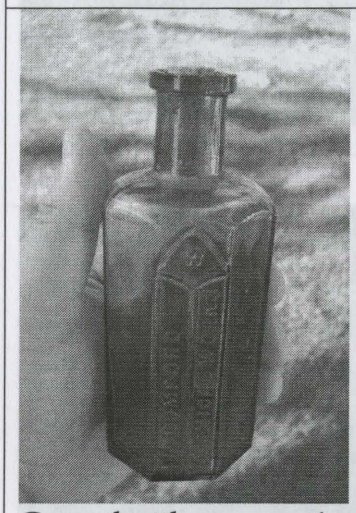
Caption: Developing trays



Caption: Printing frame



Various other bottles – no caption



Green bottle- no caption

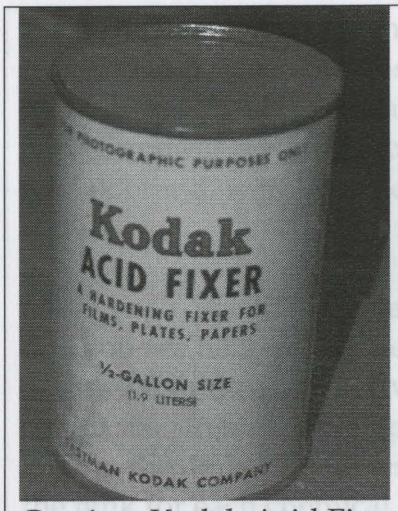
Heading: Photographic Chemicals

Label 1:
To process the glass plate negatives, Disfarmer followed four steps:

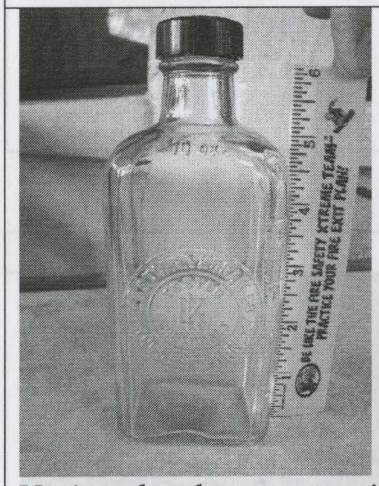
1. The plates were submerged in a development bath to expose the image
2. They were then transferred to a stop bath containing water or a weak acid like vinegar to stop the development
3. The plates were then dipped into a fixer bath to remove the unused light-sensitive silver from the negative
4. Lastly, a wash bath of running water was used to clean all chemicals from the glass plates.

This process could take as long as an hour and a half.

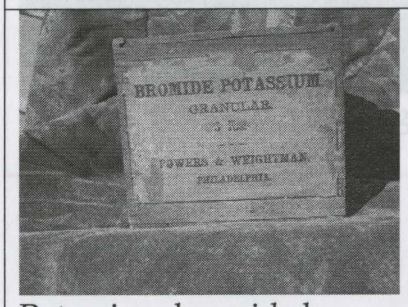
Label 2:
Disfarmer most likely used commercially available Kodak developers and fixers that would be diluted and transferred into bottles. Because photographers worked in the dark, they commonly organized this process in either one of two ways: they used identical bottles always arranged in the same order, or they



Caption: Kodak Acid Fixer



Various bottles – no captions

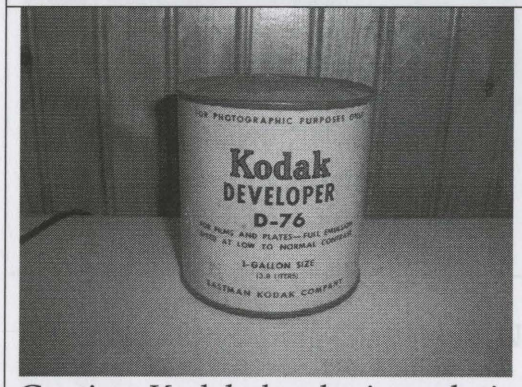


Potassium bromide box – no caption

the more modern acetate negatives available to him. Longer exposure time meant that people who posed before his camera had to remain perfectly still. It is more difficult to hold a smile for long periods of time so his customers often sat expressionless evoking more sedate emotions. The plates he used, probably Kodak brand, were commercially available and measured 5x7 inches or 3 ¼x5 ½ inches.

Label 3: To develop the plates, Disfarmer either used a developing tank, like the one you see here, or enameled metal trays. In tray development, each plate is processed in the dark individually then moved between three trays filled with chemicals. In tank development, multiple plates are loaded into a light-tight tank in the dark. The plates are processed together by filling and then emptying the tank for each chemical.

Case 3



Caption: Kodak developing solution

Case 2



Caption: Plate developing tank



Caption:
Glass plates, early 20th century
Loan courtesy of Christine Baczek
L2013.3.2, L2013.3.3, L2013.3.4

Heading: Developing Glass Plate Negatives

Label 1:
Disfarmer learned to photograph using standard equipment and techniques practiced at the turn of the century. As technology progressed though, he stuck to what he knew and did not update his practice to include new materials introduced in the 1920s and 30s. Early in his career, before legally changing his name from Mike Meyer to Mike Disfarmer, he was part owner of a studio called, "Penrose and Meyer, Kodak Finishing." Material found in his archives suggests that he not only offered Kodak Finishing, but that he used Eastman Kodak products for the entirety of his career.

Label 2:
Disfarmer used glass plate negatives, which took a longer time to expose than

minimal look of his photographs. Located on Main Street in Heber Springs, Arkansas, his studio was approximately 20 x 30 feet with a large, sloping glass window facing North. Rather than using electric light he depended solely on Northern light from his window to create highly detailed portraits of his clientele. His principal backdrop was a white studio wall with a black stripe. Props were seldom used with the exception of a black table used in some photographs as a riser or simple prop.

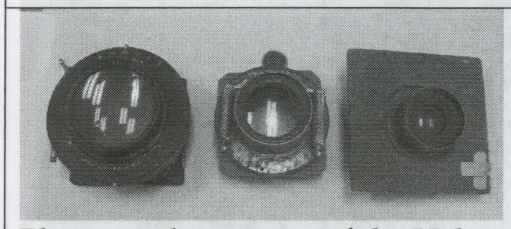
Label 2:
The studio was unusual in that Disfarmer's camera was mounted in a wall that separated the darkroom from the studio where his patrons would pose. The camera, fixed in the wall, meant that all patrons posed in about the same spot. The back of the camera was accessible in the darkroom where the lens was focused and the photographic plates were loaded. This arrangement meant Disfarmer was unseen while making his exposures. Staring into a lens without visual cues from Disfarmer meant that those who were posing may not have known exactly when their photograph was being taken, perhaps causing many of the fixed facial expressions. Many sitters later recalled being afraid of Disfarmer's abrupt and direct character, and that fear is what can be read in some of their expressions.

Label 3:
Disfarmer used a hand-made, wooden 8 x 10 inch camera similar to the one in the middle of this room. The camera is designed to shoot photographic glass negatives, referred to as glass plates. They are typically the size of the camera, in this case 8 x 10 inch. Smaller plates can be used with an adapted plate holder (the apparatus used to secure the plate in the back of the camera) and Disfarmer primarily shot 5 x 7 inch or 3 x 5 inch plates. This example of a plate holder fits a 5 x 7 inch plate and would have been used in a 5 x 7 inch camera.

Label 4:
With his camera fixed in a wall, Disfarmer could change lenses for different compositions. This photograph depicts a grouping of lenses Disfarmer would have used. The shutter, the mechanism that lets light into the camera through the lens for a fixed amount of time, was most likely set at 1/25th of a second – a fairly long exposure that might explain the slight blurriness or soft focus found in a few of his photographs.

This will be interpreted in the first case label

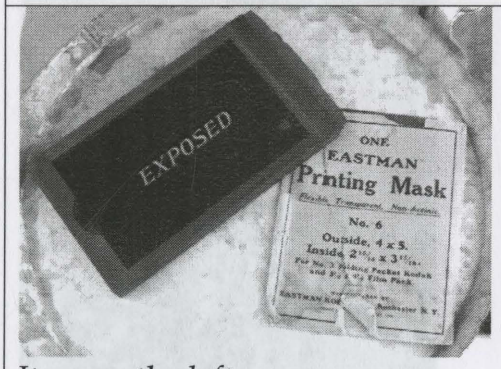
Case 1



Photograph courtesy of the Heber Springs Historical Society
Caption: Lenses found in Disfarmer's studio



Photograph courtesy of the Heber Springs Historical Society
Caption: North side of Disfarmer's studio in Heber Springs, Arkansas

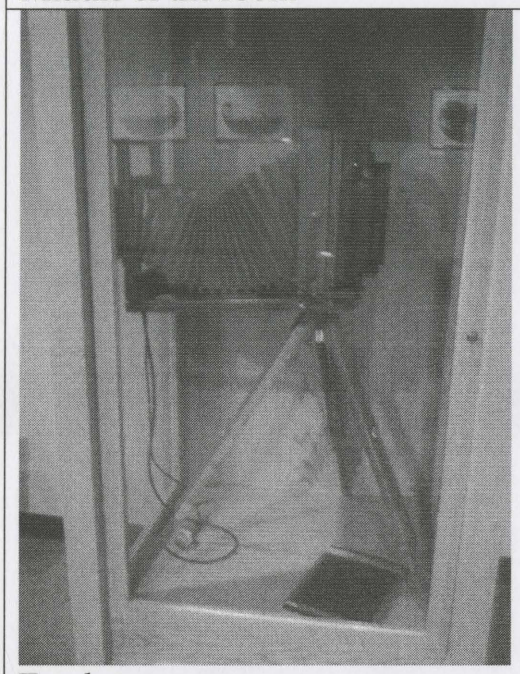
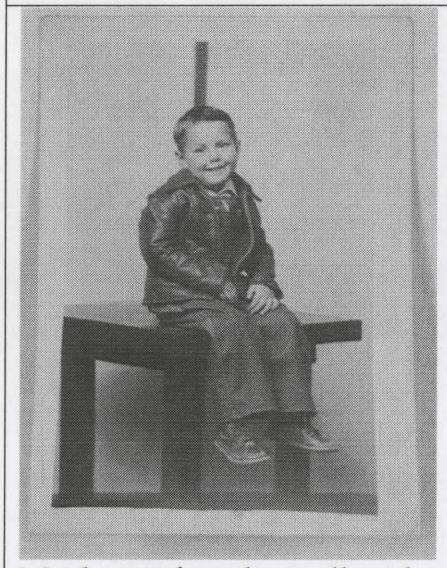


Item on the left
Caption: Wood 5 x 7 inch plate holder for a 5 x 7 inch box camera

Heading: Taking Photographs

Label 1:
Mike Disfarmer's unique, personal aesthetic was in many ways driven by the photographic processes, equipment, and material of the early 20th century. His studio, devoid of the usual embellishments of the time, contributed to the

Disfarmer Interpretive Gallery:

Middle of the room
 Tombstone: Box camera with tripod, early 20th century Loan courtesy of Utah State History L2013.2.1, L2013.2.2
 Mock up of studio wall with table (without child) No caption
Label:






Cherry
John


Theresa
Maria










Third Saturdays
Third Saturdays
UMFA











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1. Kerry O'Grady

Valerie

2. Annie B. Ream

3. Jean Hitmer







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Fine Art Five Ways

Experience five special exhibitions at the UMFA this season.

Horizon: Selections from the Guild of Book Workers
On view through 12/30
Co-presented by J. Willard Marriott Library Book Arts Program

salt 6: Emre Hüner
On view through 1/13

Nancy Holt: Sightlines
On view through 1/20
Organized by Miriam and Ira D. Wallach Art Gallery, Columbia University and curated by Alena J. Williams. Major support for the exhibition and its programs is provided by the Graham Foundation for Advanced Studies in Fine Arts and the National Endowment for the Arts.

Dale Nichols: Transcending Regionalism
On view through 3/18

5 Blocks
On view through 4/21

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Dale Nichols, *January*, 1935, oil on canvas, Williams College Museum of Art, gift of Cole Porter.



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Fine Art Five Ways

Experience five special exhibitions at the UMFA this season.

Nancy Holt: Sightlines
Opens 10/19
Organized by Miriam and Ira D. Wallach Art Gallery, Columbia University

salt 6: Emre Hüner
Opens 10/26

Horizon: Selections from the Guild of Book Workers
On view through 12/30/12
Co-presented by J. Willard Marriott Library Book Arts Program

Dale Nichols: Transcending Regionalism
On view through 3/18/13
Supported by S.J. and Jessie E. Quinney Foundation

5 Blocks
On view through 4/21/13

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Nancy Holt, *Sun Tunnels* (1973-76), detail. Concrete, steel and earth, Great Basin Desert, Utah. Photograph courtesy Nancy Holt and Haunch of Venison Gallery, London.



UMFA

Fine Art Five Ways

Experience five special exhibitions at the Utah Museum of Fine Arts this season.

Mike Disfarmer: Cleburne County Portraits
Opens January 24

salt 6: Emre Hüner

Nancy Holt: Sightlines
Through January 20

Organized by Miriam and Ira D. Wallach Art Gallery, Columbia University in the City of New York, and curated by Alena J. Williams. Major support for the exhibition and its programs is provided by the Graham Foundation for Advanced Studies in Fine Arts and the National Endowment for the Arts.

Dale Nichols: Transcending Regionalism

5 Blocks

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Mike Disfarmer (1884-1959), *Military Officer with Arms Around Two Boys Wearing Plaid Jackets*, c. 1940, detail, gelatin silver print, purchased with funds from the Dr. James E. and Debra Pearl photograph collection.





Artist Talks at the UMFA

Emre Hüner

Thursday, October 25 at 7 pm

This Turkish, Berlin-based artist explores questions surrounding progress, modernity, science fiction and utopian impulses. See his work in *salt 6: Emre Hüner.*

Jann Haworth

Thursday, November 1 at 7 pm

Pop artist Jann Haworth is a leader in soft sculpture and is the Grammy-winning co-designer of The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album cover (1967).

Free and open to the public.

Emre Hüner, *Shrine of the Post Hypnotic*, 2012, ink on paper, courtesy the artist and Rodeo, Istanbul. Jann Haworth, *The White Charm Bracelet*, c. 1964, remade 2004, detail, stuffed canvas, Plexiglas. Purchased with funds from the UMFA Young Benefactors.

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SALT LAKE CITY WEEKLY
CITYWEEKLY.NET

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The Depression, captured in tiny rectangles at UMFA



SEAN P. MEANS

Culture Vulture

Want a photo of the family? Nothing to it these days: Whip out the smartphone, snap a shot and post it on Facebook.

Of course, it wasn't always so easy — and an exhibit now on display at the Utah Museum of Fine Arts provides a fascinating glimpse into the way families in a particular time and era captured the important moments of their lives.

The exhibit, "Mike Disfarmer: Cleburne County Portraits," displays some 70 small photo prints taken in Heber Springs, Ark., from the 1920s to the 1950s by a man of whom little is known.

Mike Meyer Disfarmer was "the town recluse, the Boo Radley" of Heber Springs, said Donna Poulton, UMFA's curator of art of Utah and the West, and the curator of this exhibit, open through July 14. Not much was known about him except that he played the fiddle, had a falling-out with his parents and had his named legally changed to Disfarmer — because he believed, incorrectly, that Meyer was the German word for "farmer."

Disfarmer died in obscurity in 1959, and his work took on cult status in the years since. Thousands of his prints have been discovered and now grace art collections all over. UMFA has about 200 of them, thanks to donors.

The influence of the photos can be seen all over. Jazz guitarist Bill Frisell recorded an album in 2009, "Disfarmer," with songs meant to accompany a retrospective of Disfarmer's photos. The costume designers for the Coen brothers' "No Country for Old Men" took inspiration from the drab country folk in Disfarmer's photos. Fashion designer Ralph Lauren also used Disfarmer's photos to inspire one of his collections, Poulton said.

Looking at the Disfarmer portraits as a group, one seeks out the little details of people being themselves, the imperfections of life captured forever in gelatin silver prints.

"With these," Poulton said, "you get those happy accidents you don't get anymore with digital, because you just erase them."

Sean P. Means *writes The Cricket in daily blog form at www.sltrib.com/blogs/moviecricket. Follow him on Twitter @moviecricket, or on Facebook at www.facebook.com/seanpmeans. Email him at spmeans@sltrib.com.*



MIKE DISFARMER | *Courtesy Utah Museum of Fine Arts*

A portrait by Arkansas photographer Mike Meyer Disfarmer, part of the exhibit "Mike Disfarmer: Cleburne County Portraits," now on display at the Utah Museum of Fine Arts.

Disfarmer at UMFA

The photographic exhibit "Mike Disfarmer: Cleburne County Portraits."

Where » Utah Museum of Fine Arts, 410 S. Campus Drive, University of Utah, Salt Lake City.

When » Through July 14.

Hours » Tuesdays–Fridays, 10 a.m. to 5 p.m. (until 8 p.m. on Wednesday); Saturdays-Sundays, 11 a.m. to 5 p.m.; closed Mondays and holidays.

Admission » $7 for adults; $5 for seniors and youth (6 to 18) and Utah higher education students; free for University of Utah students, staff and faculty, military families, children under 6, and UMFA members.



Portraits: Three Takes

salt 7: Lynette Yiadom-Boakye

Unconventional paintings of imaginary characters by an emerging international artist.

Preview Thursday, February 21

6 pm | Exhibition Preview | FREE
7 pm | Public artist talk by Lynette Yiadom-Boakye

SPONSORED BY NANCY AND DAVE GILL
WITH SUPPORT FROM NOEL KIRNON

Bierstadt to Warhol: American Indians in the West

A diverse array of images by Albert Bierstadt, Joseph Henry Sharp, Andy Warhol, Roy Lichtenstein, Shonto Begay, and others. Through August 11.

PRESENTING SPONSOR:
THE SAM & DIANE STEWART FAMILY FOUNDATION

Mike Disfarmer: Cleburne County Portraits

"Penny portraits" of rural Arkansans by an unlikely American master. Through July 14.

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Lynette Yiadom-Boakye, *Further Pressure from Cannibals*, 2010, oil on canvas, detail. Collection of Joeonna Bellorado-Samuels. Courtesy of the artist, Corvi-Mora, London and Jack Shainman Gallery, New York.



Bierstadt to Warhol:
American Indians in the West
OPENING CELEBRATION



Friday, February 15 | FREE

Featuring work by Albert Bierstadt, Joseph Henry Sharp, Andy Warhol, Roy Lichtenstein, Shonto Begay, and many more.

6 pm | Public talk and storytelling by Diné [Navajo] artist Shonto Begay

7 pm | Community celebration and public viewing

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Shonto Begay (Diné [Navajo], b. 1954), *Grandfather's Funeral*, 2011; acrylic on canvas. Collection of Diane and Sam Stewart. | Artist Shonto Begay, photograph by and courtesy of Dr. Mark Sublette, Medicine Man Gallery, Tuscon, Arizona.

UMFA

» Continued from D1

Thinks," plays thematic flipside to the exhibit's wider concerns of cultural identity, deconstruction of stereotypes and the appropriation of images from outside native circles.

"We took a large view for this exhibit," said Donna Poulton, curator of art of Utah and the West for UMFA, and also curator of the exhibit. "They're what you might call 'the big themes of art.' And we wanted to do all this in a respectful, educational way."

The exhibit, which hangs Feb. 15 through Aug. 11, is as impressive and dynamic as it is thorough in its examination of how indigenous peoples of the American West have been recorded on canvas and sculpture. It encompasses almost every school of visual art, from realism to pop art, from the early 20th century onward.

The exhibit opens with sweeping portraits of German-American painter Albert Bierstadt, English-American painter Thomas Moran and Utah's own Minerva Teichert. While the quality of these works is never in doubt, their veracity sometimes is. As Poulton points out, the viewer is left to consider whether some of the early representations of American Indians were idealized, or even imagined, rather than rendered with an eye toward reality.

That's especially true regarding the artists trained in Paris- and German-based schools, who traveled abroad to capture images of the American Indians of Taos, N.M. Compared with other tribes and bands, the Taos-area Indians escaped the nation's westward expansion relatively unscathed. Often, as exemplified by Ernest Martin Henning's 1925 work "Indian Horsemen," they produced work more remarkable for the way the natural world was captured.

"They weren't out to exploit," Poulton said. "They were out to find the European ideals of truth and beauty in a people who'd never really been recorded in art."

The more the exhibit progresses through time, the more intrepid and risk-taking the art becomes. Any exhibit about the image of American Indians in art would have been remiss without the inclusion of American Indian artists themselves. "Bierstadt to Warhol" includes several, most notably the vivid works of Navajo artist Shonto Begay.



PHOTOS BY FRANCISCO KJOLSETH | The Salt Lake Tribune

Utah Museum of Fine Arts' new exhibit — "Bierstadt to Warhol: American Indians in the West" — includes pieces by (clockwise from top) Cyrus Edwin Dallin (American, 1861-1944) "Appeal to the Great Spirit," c. 1890, bronze; Andy Warhol (American, 1928-1987) "Cowboys and Indians: Sitting Bull," 1986, screen print; and Kathryn Woodman Leighton (American, 1875-1952) "Blanket Man," oil on canvas.

"My Grandfather's Funeral" depicts a Navajo boy gathering butterflies under a sky pulsing with cosmic energy, the procession in the background. "Helpless" conveys the despair of alcoholism, seen after opening the door into a room of intoxicated men strewn on the floor. The observer's shadow reflected in the light of the room is "a reminder to himself of a path he might have taken."

The exhibit's biggest draw may prove to be the screen prints by Andy Warhol — "Sitting Bull" and "Geronimo" from the 1986 "Cowboys and Indians" series — plus Roy Lichtenstein's enigmatic woodcut "American Indian Theme IV." All three play on the ideas of American Indians and native iconography as celebrities and graphic symbols on par with Marilyn Monroe or a soft-drink logo.

The one work standing as "the big elephant in the room," as Poulton describes it, is American artist Bill Schenck's "Pocahontas Awaits." Deliberately provocative from every angle, the 2012 oil-on-canvas painting compacts almost every myth and anomaly held by white America regarding native culture.

Not stopping at depicting Pocahontas topless and ready for plunder, Schenck places the Virginia Indian in Monument Valley donning a Plains Indian headdress. She peers through binoculars blindfolded, as if she doesn't see what's coming. In a "coup de grâce" stroke of style, Schenck delivers it all in flat, paint-by-numbers style, as if condemning the formulaic way most American Indian culture is viewed.

"When you cross cultures to portray another beside your own, it's a whole different take," Poulton said. "There's an unconscious layer of interpretation that takes place. [Schenck's painting] is a play on stereotypes and clichés so deep, you almost don't know where to begin."

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'Bierstadt to Warhol: American Indians in the West'

When » Exhibit hangs through Aug. 11. Museum hours are Tuesdays, 10 a.m.-5 p.m.; Wednesdays, 10 a.m.-8 p.m.; Thursdays and Fridays, 10 a.m.-5 p.m.; Saturdays and Sundays, 11 a.m.-5 p.m.
Where » Marcia and John Price Museum Building, 410 Campus Center Drive, University of Utah campus, Salt Lake City.
Tickets » $5 for youth and seniors, $7 for adults. Free for U. students, faculty and staff.
More » Information at 801-581-7332; free admission on the first Wednesday and third Saturday of each month.



Identity and art

UMFA» Expansive exhibit considers the representations of American Indians from "Bierstadt to Warhol."

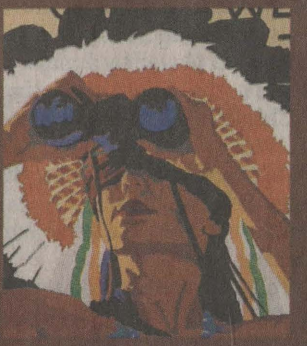
By BEN FULTON
The Salt Lake Tribune

The most intriguing work on display as part of the Utah Museum of Fine Arts' latest exhibit has no artist's name on the lower right-hand corner of its frame.

As a result, we know no backstory about the artist's life, motivations or unique methods. All that's left to contemplate is the painting itself: the stark beauty of a turquoise sky, the rising cloud that splits its horizon, and a lone American Indian atop a hill, sitting next to his horse, there to behold it all.

It's tempting to view this one image as if it informed all the works included in "Bierstadt to Warhol: American Indians in the West." That's because the painting's title, "What an Indian

Please see UMFA, D3



FRANCISCO KJOLSETH | *The Tribune*

UMFA's "Bierstadt to Warhol: American Indians in the West" exhibit includes work from diverse artists, including Albert Bierstadt, Joseph Sharp, Andy Warhol and Shonto Begay. At left is "What an Indian Thinks," an oil piece dating to 1915, whose painter is unknown. Above is a close up of Bill Schenck's 2012 oil work "Pocahontas Awaits."